

ASSOCIATION FOR  
CHINESE  
MUSIC  
RESEARCH

中國音樂研究會

# *Newsletter*

Volume 7, No.2, Summer 1994

Published by the Music Department and the Asian Studies Program  
University of Pittsburgh  
Pittsburgh, Pennsylvania, U.S.A.

The Association for Chinese Music Research (ACMR) serves as a forum for exchange of ideas and information for anyone interested in the scholarly study of Chinese music. Catering mainly though not exclusively to those living in North America, ACMR holds two meetings a year, in conjunction with the annual meetings of the Conference on Chinese Oral and Performing Literature (CHINOPERL) and the Association for Asian Studies in March-April, and with the annual meeting of the Society of Ethnomusicology in October-November.

President:	Bell Yung
Secretary/Treasurer:	Wu Ben
Board of Advisors:	Han Kuo-Huang
	Fredric Lieberman
	Rulan Chao Pian
	Barbara B. Smith

---

The ACMR *Newsletter* (ISSN: 1071 - 0639), published twice a year by the Music Department and the Asian Studies Program of the University of Pittsburgh, encourages ACMR members to submit the following kinds of material: notices of recent publications on Chinese music and of recently completed Ph.D. dissertations and M.A. theses, announcements of and reports on scholarly meetings and major performances of Chinese music, news of institutions and individuals, news of scholarly and performing activities from the PRC, Taiwan, Hong Kong, and overseas Chinese communities, views and opinions on any matter relevant to ACMR. Unless otherwise specified, please send all material and enquires to Bell Yung, Editor, ACMR Newsletter, Music Department, University of Pittsburgh, Pittsburgh, PA 15260; Fax# 412-624-4180; e-mail: byun@pittvms.

Annual membership fee is \$5 for individuals and \$10 for institutions. Overseas subscriptions add \$5 for mailing. Make checks payable to the **University of Pittsburgh**, and send to Wu Ben, Music Department, University of Pittsburgh, Pittsburgh, PA 15260.

## ASSOCIATION FOR CHINESE MUSIC RESEARCH

## 中國音樂研究會

## Newsletter

Volume 7, No.2 / Summer 1994

Editor: Bell Yung  
 Editorial Assistants: Wu Ben, Helen Rees

CONTENT

From the Editor .....	2
ACMR News and Announcements .....	4
Forthcoming Meetings .....	5
The Research Institute of Music Celebrates its Fortieth Anniversary.....	
Cui Xian, Han Zhong'en, Xue Yibing, Wu Ben	6
Festival of Music by Contemporary Chinese Composers .....	Eric Lai 12
Profile: Kong Qingshan .....	Peter Micic 15
Glancing at Flowers From Horseback:	
A cursory Look at Pop/Rock Literature on China.....	Peter Micic 17
Booknotes .....	Wu Ben, Peter Micic, Yang Mu 22
Dissertation Abstracts .....	30
People and Places .....	32
China's Pop 'n' Rock Magazines and Newspapers: A Selected List....	Peter Micic 33
ACMR-L List of Subscribers.....	Theodore J. Kwok 38

## From the Editor

一些本會會員建意把本會訊改為學術性期刊，以便滿足刊載研究性文章的需求。我徵求了其他一些會員們的意見，他們也不同程度地同意這個建議。若改版，我們可以發表一些深入研究中國音樂而其它的美國期刊可能不適合登載的文章。

我在此徵求大家的意見，如果我們改版，你們是否願意在新期刊上發表研究文章？是否有興趣讀這些文章？如果因改版而需增加會費，你們是否會繼續作為本會會員？歡迎隨時把意見寄給編輯部。我們是否改版將取決于廣大會員的意見。

Several ACMR members have expressed the feeling that the time has come to transform the *Newsletter* into a combined journal/newsletter in order to accommodate an increasing demand for publication venues for research articles. Indeed, past issues of the *Newsletter* have already included items that are research articles rather than news, and might more appropriately appear in a "journal" rather than in a "newsletter." I have discussed the matter with a few other members; the feeling appears to be shared by most but with different degrees of enthusiasm as a result of various concerns.

The first and foremost concern is whether or not the perceived demand for a new journal devoted primarily to Chinese music is in fact a real one. While there is no lack of journals in the United States that publish Chinese music research, these journals may not consider favorably the following kinds of articles: those involving historical research that are often shunned by journals both of ethnomusicology and of historical musicology; those involving in-depth and narrowly-focused research which demand special knowledge of Chinese language and culture and may be of less interest to non-Chinese music specialists; translations of historical documents and recent Chinese publications; fieldwork reports.

On the practical side, there is the question of the availability of human as well as financial resources to produce such a journal/newsletter: the editorial and production processes would inevitably be more complicated and time-consuming than at present, the membership fee would have to be increased, and the current method of marketing and distribution would need to be re-assessed. Several members who support the idea have already suggested possible new names for the publication which will reflect its content more appropriately. Two such are *Chinese Music Review* and *Chinese Music Bulletin*.

I urge all of you to give the matter some serious thought. For those members who actively research and write on Chinese music, do you feel that a new journal by ACMR will fill a niche by accommodating research articles that may not be suitable or acceptable to other journals? Would you consider publishing a research article in the new journal yourself? For those who do not work professionally in the field but are supporters of ACMR and its goals, would you like to read research articles as well as news? For all, would you continue your membership if the content and title change and if dues were increased to cover cost? Please send your thoughts directly to me by letter, fax, or e-mail. The decision to change or not will depend to a large extent on the feelings of the general membership.

If we decide to make such a change, we shall then consider the practical issues of human and financial resources. For the immediate future, I shall be happy to remain as editor, but would like to form an editorial board to assist me in the selection of articles, the editing work, and other responsibilities. Looking beyond, it is mandatory for the health of our organization and publication that at some point the leadership and editorship be passed on to one or more of my colleagues. In the past, several of you have thoughtfully offered help in the preparation of the *Newsletter*. But I have found it cumbersome to spread the work to another institution, and have not taken advantage of the offers, although I appreciate them greatly. However, were we to change into a journal/newsletter, the need for such help would outweigh the necessary inconvenience involved. I therefore call upon you to send me ideas and suggestions on these matters as well. Please feel free to suggest names of colleagues, including your own, who you feel would be able and willing to participate actively in the new publication.

---

I would like to thank many of you who heeded my call in the last *Newsletter* for material by sending in an interesting array of essays, reports, booknotes, and news items, which make this issue particularly rich. The pre-eminent academic and scholarly musical institution in China, the Research Institute of Music of Beijing, celebrated its fortieth anniversary earlier this year. A report on the activities and a brief history of the Institute, submitted by Cui Xian, Han Zhong'en and Xue Yibing of the Institute, has been translated and edited by Wu Ben. Of special interest are Peter Micic's review essay on several recent articles on China's flourishing pop/rock musical scene, and his compilation of the recent crop of pop/rock magazines and newspapers from the People's Republic. Touching on the other end of the spectrum of Chinese music is Eric Lai's report on a recent festival of music by contemporary Chinese composers -- of "serious" music. We also continue a feature called "Profile" started a few issues back; in this issue we introduce Kong Qingshan, a dizi teacher from the Shenyang Conservatory of Music. To all others who sent material I give my sincere thanks. Please continue to send information for sharing among fellow ACMR members.

## ACMR News and Announcements

The sixteenth semi-annual meeting of ACMR was held jointly for the first time with the annual meeting of CHINOPERL (Conference on Chinese Oral and Performing Literature) on Thursday, March 24, 1994, 3 to 5 pm, in The Commons Room, Yenching Library, on the campus of Harvard University, in Cambridge, Massachusetts. There were five presentations:

- Jo Humphrey (Gold Mountain Institute, NY)  
Illustrated Report Comparing Two Chinese Shadow Theaters
- Richard VanNess Simmons (Rutgers University)  
A Note on the Oral Transmission of a Late 19th Century Harngjou Lyric
- Joseph S. C. Lam (University of California-Santa Barbara)  
Creativity within Bounds: the Application of a Theory
- Peter Li (Rutgers University)  
Life of a Drum Singer as Portrayed by Lao She
- Lindy Li Mark (California State University, Hayward)  
Political Satire in the Recreated Mulian Ritual Drama: Symposium Report

After the session, the participants gathered for an evening of good food and company at the home of Rulan Chao Pian.

Dates and cities of future meetings, based upon information from AAS and SEM, are as follows:

- 17th meeting    October 20, 1994, Milwaukee (with SEM)
- 18th meeting    April 8, 1995, Washington DC (with Chinoperl and AAS)
- 19th meeting    (date to be announced, 1995), Los Angeles (with SEM)
- 20th meeting    April 13, 1996, Honolulu (with Chinoperl and AAS)
- 21st meeting    (date to be announced, 1996), Toronto (with SEM)

### **Seventeenth meeting of ACMR and Call for Papers**

The seventeenth semi-annual meeting of ACMR will be held in the Managers Suite of the Hyatt Regency Hotel in downtown Milwaukee on Thursday, October 20, 1994, from 8 to 11 pm, in conjunction with the 39th annual meeting of the Society for Ethnomusicology. The hotel is located at 333 West Kilbourn Avenue, Milwaukee, Wisconsin 53203; tel: 414-276-1234. Proposals for presentation should be sent by October 1, 1994 to Bell Yung, Music Department, University of Pittsburgh, Pittsburgh, PA 15260; Fax#412-624-4180; e-mail: byun@pittvms. As usual, ACMR encourages graduate students to participate and solicits reports on research in progress, fieldwork experiences, and in-depth discussion of narrowly focused subjects.

ACMR is grateful to Jane Bowers, Chair of the 1994 SEM Conference Local Arrangements Committee, for arranging the room and equipment for our meeting.



## **Forthcoming Meetings**

**The Eighteenth Pacific Science Congress**, with the general theme of "Population, Resources and Environment: Prospects and Initiatives" will be held June 5-12, 1995 at the Beijing International Convention Center in Beijing, China. The Congress consists of five symposia and nineteen paper sessions, among which of relevance to ACMR is the session titled "The Traditional Musics of the Pacific Areas and Their Role in the 21st Century," convened by Barbara B. Smith of the University of Hawaii with co-convenor Du Yaxiong of the China Music Conservatory (Beijing). The stated objective of the session is as follows: "The traditional musics of the Pacific areas is one of the main cultural resources of this region. We hope to examine the range and role of traditional musics, the changes they have undergone, and possible reasons for such changes. We will also query methods of musical transmission and how this influences traditional musics of this area. As we enter the 21st century, it is an ever increasing challenge to collect, record and study these cultural treasures since modern technology leaves nothing untouched. In light of the above, we will need to examine the future of traditional musics of the Pacific areas." The convenors welcome submissions of paper proposals that come under the above objective, but are particularly interested in the topic of "Chinese and Chinese-Derived Musics in the Pacific and Pacific Rim." Please contact the convenors immediately for information regarding the congress, the session on music, and submission of proposals.

Barbara B. Smith

Music Department, University of Hawaii at Manoa, 2411 Dole Street, Honolulu, Hawaii 96826, USA; tel: 1-808-956-7756; fax: 1-808-956-9657

Du Yaxiong

China Music Conservatory, No. 2 Sizhuyuan Dewai, Beijing 100101, China; tel: 86-1-202-5511 ext. 405

**The 1995 annual meeting of CHINOPERL (Conference on Chinese Oral and Performing Literature)** will be held on April 5 and 6 on the campus of George Washington University in Washington D.C. Please send paper proposals to Lindy Li Mark, program chair, Department of Anthropology, California State University at Hayward, Hayward, CA 94542-3039; tel: 510-881-3168. For further information on the meeting, contact Bell Yung, meeting convenor, Music Department, University of Pittsburgh, Pittsburgh, PA 15260; tel: 412-624-4061; fax: 412-624-4180.

\* \* \*

## **The Research Institute of Music Celebrates its Fortieth Anniversary**

**Cui Xian, Han Zhong'en and Xue Yibing  
Research Institute of Music, Beijing  
Edited and Translated by Wu Ben  
University of Pittsburgh**

The Research Institute of Music (Yinyue Yanjiusuo), which is a part of the Chinese Academy of Arts (Zhongguo Yishu Xueyuan) (Beijing), celebrated its fortieth anniversary in 1994 by holding a series of activities which included an "International Guqin Conference" from April 1 to 5, a series of scholarly lectures from April 11 to 28, a forum celebrating the fortieth anniversary of the Institute on April 27, and an exhibition of scholarly accomplishments of the Institute throughout the month of April.

### A Brief History

The Institute was established in 1954 as the Minzu Yinyue Yanjiusuo [民族音樂研究所], or "Chinese Music Research Institute", which was affiliated with The Central Conservatory of Music. The first director was musician and musicologist Li Yuanqing, who was succeeded in the early 1960s by the pre-eminent Chinese music scholar Yang Yinliu. One of the Institute's most significant accomplishments in the 1950s and early 1960s was the accumulation of a large amount of fieldwork data collected by its resident scholars. Travelling to many parts of the country and working among both Han and minority nationalities, they visited folk musicians, recorded their music and made extensive field notes. The Institute also published many monographs, text books and articles about Chinese music. During the Cultural Revolution, it was very fortunate that the Institute avoided serious damage, especially to its collection of ancient books, published materials and music recordings. In the 1970s, the Institute became part of the Chinese Academy of Arts, and changed its name to the current "Research Institute of Music" mainly because it began to conduct research on "foreign music" in addition to Chinese music, especially Western music, and to translate foreign publications into Chinese.

From 1978, it started to train graduate students in cooperation with the Graduate School of the Chinese Academy of Arts; all its administrators and instructors held concurrent appointments in the Music Department of the Graduate School of the Academy. Since then, three classes of graduate students have received their MA degrees and become professional mainstays and leaders in the Institute and other academic units around the country. Yang Yinliu passed away in 1983, at which time the Institute was under the joint leadership of five deputy directors for two years: Guo Nai'an, Li Quanmin (died in 1983),

After the Cultural Revolution, the Institute resumed its normal research work. He Yun, Yang Guang, and Zhou Jialuo. From 1985 to 1987, the director was Huang Xiangpeng; since 1988, the director has been Qiao Jianzhong. Currently, the Institute has in residence about thirty researchers, excluding retired members.

In 1984, the Institute celebrated its thirtieth anniversary and published a two-volume *Yinyue yanjiu lunwenji* [Collection of Studies in Music] contributed by its members; in 1989, it celebrated its thirty-fifth anniversary. During the past forty years, the



Institute has published around 350 monographs, dictionaries and pieces of historical literature; it now stores around 150,000 ancient and modern books and music scores, 40,000 albums and discs, 8,000 recorded magnetic and cassette tapes, 30,000 photographs, 1,900 Chinese instruments, and 330 items of composers' original manuscripts. From the early 1980s, it has edited and published the journals *Zhongguo yinyuexue* (Musicology in China), *Yinyue xueshu qingbao xinxi* (News of Musicology), and *Zhongguo yinyue nianjian* (The Annual of Chinese Music). These have formed a solid base for the Institute as a modern archive and research center for Chinese music.

### The International Guqin Conference

As one of the series of celebratory activities for its fortieth anniversary, the Research Institute of Music, in cooperation with the Beijing Xinchuan Advising Agency for Cultural Events and the Beijing Society for Guqin Study, organized an International Guqin Conference which was held in Beijing Huadu Hotel from April 1st to 5th. Around seventy guqin players and researchers from various places in mainland China, Taiwan, Hong Kong, Japan, South Korea, the United States, Singapore and the United Kingdom attended the meeting. They examined and admired about fifty acclaimed ancient guqin, enjoyed performances of well-known ancient pieces played on these instruments, and held extensive discussions on issues concerning the guqin's various schools of performance, the different styles of shape and construction of the instrument throughout history, and its current methods of manufacture.

The guqin is an important Chinese indigenous instrument, and has a history of over two thousand years. There are about 100 extant collections of guqin pieces, six hundred individual compositions and three thousand prefaces that describe the compositions. They involve rich historical and cultural contents, and reflect an important and valuable part of the Chinese musical tradition. The guqin, just like the piano in Europe, has become a principal representative of the culture in which it developed. During this century, several generations of guqin players such as Zha Fuxi, Shen Caonong, Guan Pinghu, Wu Jinglue, Zhang Ziqian and others worked hard for several decades. They performed, realized and published hundreds of pieces, and edited *Qinqu jicheng* (The collection of all guqin pieces). Their work has created a solid basis for the development of guqin study. The Institute has made an immense contribution to this work, and it stores several dozen historical guqin from the Tang dynasty to modern times, some of them greatly acclaimed. This was a principal reason for the Institute to organize this meeting.

The opening ceremony was held on April 1st. Leaders of the Culture Ministry, the Association of Chinese Musicians, the Chinese Academy of Arts and Beijing Library, as well as other well-known persons in the cultural and musical world in Beijing, came to the ceremony to honor the occasion. The director of the Institute, Qiao Jianzhong, who was also the chairman of the organization committee for the meeting, gave the opening speech. He opened by saying that the guqin occupied a very important position in the history of Chinese culture and Chinese music. The study of the guqin, moreover, was a huge field. It was our historical duty to showcase the accomplishments in the study of the guqin, and this was the principal goal of this meeting. He expressed a wish that more people would develop an interest in the study of the guqin, leading to its increased popularity and to further development of guqin music.

Performing sessions were chaired by Cheng Gongliang, Gong Yi, Lin Youren, and Tang Jianyuan. Players who performed at these sessions included Huang Shuzhi, Liang Liyun, Liu Chuhua, Su Sidi, Tang Jianyuan, Wu Yinghui, and Xie Junren from Hong

Kong; Kee Teck Koon from Singapore; John Thompson from the United States; Luka from the United Kingdom; and the following from mainland China: Wu Zhaoji, Xie Xiaoping, Xu Jian, Gao Zhongjun, Chen Changlin, Zheng Mianzhong, Wu Zhao, Mei Yueqiang, Gong Yi, Wu Wenguang, Cheng Gongliang, Ding Chengyun, Yao Gongbai, Dai Xiaolian, Zhang Tongxia, Zhao Jiazhen, Gu Zechang, Yu Qingxin, Li Fengyun, Liu Shanjiao, Liu Chicheng, Xie Daoxiu, Zeng Chengwei, and Tao Yi. The performers played altogether about thirty guqin pieces in various styles and according to different schools, including Xiaoxiang Shuiyun, Da Hujia, Xiao Hujia, Wenwang Cao, Qiusai Yin, Yuge, Yi Guren, Longxiang Cao, Guangling San, Zuiyu Changwan, and Wuyeti. Also present at the meeting were noted scholars and musicians Rulan Chao Pian, Yip Mingmei and Scott Cook from the United States; Sakata Shinichi, Hida Tatsushi, and Morikawa Kayoko from Japan; Ng Teck Seng from Singapore; Xuan Yingcai from South Korea; as well as Wang Di, Zha Kecheng, Wei Zuguang, Fan Yu, Li Mingzhong, Dong Lili, Ge Hong, Tang Zhonglou, Tian Bugao, Li Ming, Shen Xingshun, Pan Zhenhua, Cai Cangshou, Ou Baiqing, Zheng Weitao, and Bai Renyu from mainland China.

A number of papers were read which focused on guqin performing styles and the interpretation of individual pieces, as well as other common issues of concern. One controversial issue concerns a specific stylistic matter: some participants suggested that the "literati temperament" should be maintained in guqin performance. In other words, guqin performance should be calm and elegant; players should not engage in too many external body gestures. Others felt that the guqin is after all not a Buddhist or Taoist instrument, but a musical instrument. Performers should base their interpretations on the content of the music, and different pieces should be interpreted differently. They felt that it would be extreme if calm and moderate styles of playing were to be imposed on all guqin music. Furthermore, they felt that performers should also consider the need for attracting a bigger audience for guqin music. Other papers advocated that young students of guqin in conservatories should pay more attention to the cultivation of traditional Chinese culture, because guqin music has extensive historical and cultural content, and cannot be understood without such knowledge. Current methods of making guqin and the various historical styles of the shape and construction of the instrument were also discussed.

During the meeting, participants examined several acclaimed ancient guqin stored at the Palace Museum and at the Institute. They also attended performances on *kayagum* and *komungo* by South Korean musicians. On the evening of the 5th, organizers of the meeting had a special discussion with participants Shen Xingshun, Liu Chuhua, Zheng Weitao, Su Sidi and Xie Junren from Hong Kong. The Hong Kong participants suggested the establishment of a foundation for the development of guqin study, and proposed that overseas guqin lovers could raise funding for it. They expressed their admiration for the work on guqin music done in the mainland, and their desire to give financial support for the publication of sound recordings, scores and pictures of this meeting.

On April 5th, some leaders and well-known persons in the cultural and musical world in Beijing attended the closing ceremony. Guqin player Gong Yi commented that the successful meeting was a cause for optimism because guqin players from different areas, different playing schools, and of different ages gathered together, discussed performance techniques, and learned from each other. He added that this kind of activity should be held more often in the future to continue our study of guqin music. The organizers recorded all performances and took photographs of all the famous instruments shown at the meeting; these data will be published in due course.

### Scholarly Lectures

A special series of twenty-two lectures by members of the Institute was presented from April 11 to 28 to honor the occasion. The titles ranged over vast areas of music research and covered the ancient and modern history of Chinese music, studies of extant traditional Chinese music, study of Western music, music theory, music and science, music education and others. Following is the complete list of scholars and their lectures (in the order that were given).

Cai Liangyu 蔡良玉

Xifang yinyue de jige wenhua tezheng 西方音樂的幾個文化特征 [Some cultural characteristics of Western music].

Wan Zhao 萬昭

Tantan yinyue zuopin sixiang neirong de yanjiu wenti 談談音樂作品思想內容的研究問題 [Research issues concerning ideological content of works of music].

Ju Qihong 居其宏

Geju yinyue de xijuxing wenti 歌劇音樂的戲劇性問題 [Dramatic nature of music in opera].

Wei Tingge 魏廷格

Yeyu gangqin jiaoxue yanjiu 業餘鋼琴教學研究 [Research on teaching of amateur piano playing].

Han Baoqiang 韓寶強

Yinyue de keshixing 音樂的可視性 [The visibility of music].

Xiao Xinghua 蕭興華

Zhongguo Wuyang gudi de ceyin yanjiu 中國舞陽骨笛的測音研究 [Pitch test and study of the bone flutes unearthed from Wuyang in China].

Luan Guijuan 濮桂娟

Yige poqie de wenti - chuantong de huigui yu shenghua 一個迫切的課題 -- 傳統的回歸與升華 [An urgent issue - return and distillation of the tradition].

Han Zhong'en 韓鐘恩

Dangdai yinyue dui houxian daizhuyi wenhua yueding de lishi chengnuo 當代音樂對後現代主義文化約定的歷史承諾 [The historical promise of contemporary music to the cultural role of post-modernism].

Xiang Yansheng 向延生

Zhongguo jinxindai yinyuejia yanjiu 中國近現代音樂家研究 [Research on modern Chinese musicians].

Li Yan 李岩

1993 nian Zhongguo jinxindai yinyueshi yanjiu xianzhuang zongshu 1993年中國近現代音樂史研究現狀綜述 [A survey of studies on the modern history of Chinese music in 1993].

Xiang Yang 項陽

Dui 1993 nian Hunan Changsha wanghoumu chutu de wuxianzhu deng yueqi jinxing

zonghe yantao 對 1993 年 湖南長沙王后墓出土的五弦筑等樂器進行縱  
合研討 [A comprehensive study on the five-string zhu and other instruments unearthed  
from Changsha in Hunan Province in 1993].

Cui Xian 崔憲

Zenghou Yi bianzhong lü xue yanjiu 曾侯乙編鐘律學研究 [Study on the  
temperament of the bell-chime unearthed from the tomb of Marquis Yi of the Zeng state].

Liu Yiqing 劉一青

Minzu yueqi de yinse fenxi 民族樂器的音色分析 [Analysis of the timbre of  
traditional Chinese musical instruments].

Zhao Wenjuan 趙文娟

Jisuanji fuzhu zhipu xitong 計算機輔助制譜系統 [Computer systems for writing  
music].

Tian Qing 田青

Fojiao yinyue de shijiexin 佛教音樂的世界性 [The universalism of Buddhist  
music].

Qiao Jianzhong 喬建中

Beifang sizhong chuidayue de bijiao fenxi 北方四種吹打樂的比較分析  
[Comparative analysis of four genres of wind and percussion ensembles in the northern  
area of China].

Qin Xu 秦序

Yingxiang Zhongguo yinyuexixue, Zhongguo yinyuexue fazhan de jige wenti 影響中  
國音樂史學，中國音樂學發展的幾個問題 [A few problems interfering  
with the development of historical and musicological studies on Chinese music].

Miao Jing 苗晶

Neimeng huanghe hetao yinyue wenhua chutan 內蒙黃河河套音樂初探 [A  
preliminary probe into the musical culture of the Hetao area of the Yellow River in Inner  
Mongolia].

Xue Yibing 薛藝兵

Minjian yinyue shetuan de xisu guanzhi 民間音樂社團的習俗慣制 [Customs  
and rules of musical societies in traditional communities].

Liu Jun 劉軍

Dui tajin yinyue de diantang - xifang yishu jianshang congshu yinyue fence xiezu de  
xiangfa 對踏進音樂的殿堂 -- 西方藝術欣賞叢書音樂分冊寫  
作的想法 [Ideas about the writing of the book Going into the Palace of Music--Music  
Volume in the Series The Appreciation of Western Arts].

Dong Jun 董駿

Yinyue yindao renmin - tan yinyue de shehui zuoyong 音樂引導人民 - 談音樂的  
社會作用 [Music guides people - talking about the social role of music].

Li Chunyi 李純一

Yinyue wenhua shiliao yu kaogu shiliao de guanxi 音樂文化史料與考古史料的  
關係 [The relationship between historical musical literature and archeological findings].

### Other Activities

An "Exhibition of scholarly achievements of the Institute in the past forty years" was displayed in the month of April to coincide with the celebration. It was divided into six parts: data collection, research work, science and technology in music, researchers' training, international exchange, and academic activity. There were a large number of books, scores, pictures, certifications, musical instruments, published recordings and technological equipments on display. The permanent display rooms at the Institute were rearranged to feature special exhibitions for the occasion. For example, an exhibition of the ancient history of Chinese music shows several thousand years of music through pictures, ancient books, scores and unearthed instruments. The memorial room for Nie Er and Xian Xinghai exhibited the two composers' original manuscripts and other objects.

A "Forum for celebrating the fortieth anniversary of the Research Institute of Music" was held on the morning of April 27 and was attended by about two hundred people from the cultural and musical world in Beijing. Qiao Jianzhong, director of the Institute, gave a celebratory speech. Other honored guests also gave congratulatory speeches: among these were Lü Ji (Chairman of the Association of Chinese Musicians), Liu Yingnan (Deputy Chancellor of the Chinese Academy of Arts), Zhao Feng (Vice-Chairman of the Association of Chinese Musicians), Xu Shijia (Deputy Chancellor of the Central Conservatory of Music), Fan Zuyin (Chancellor of the Chinese Conservatory of Music), Dai Yuwu (General Editor of People's Music Press), and Mukala (the representative of UNESCO's Beijing office). One of the senior members of the Institute read congratulatory telegrams and letters from people who could not participate. The senders included Hong Xiuzhu, Xu Changhui, Lin Shulin and Lin Shuqiao from Taiwan; Fei Mingyi, Liu Jingzhi and Kong Deyong from Hong Kong; Steven Jones from the United Kingdom; Iguch Jyunko from Japan; as well as many others from mainland China.

To celebrate the occasion, the Institute edited and published *Yinyuexue wenji* (Collection of essays in musicology), *Zhongguo yishu yanjiuyuan yinyue yanjiusuo sishinian* (The forty years of the Research Institute of Music, Chinese Academy of Arts), *Yinyue yanjiusuo suocang zhongguo yinyue yinxiang mulu* (Bibliography of Chinese music recordings of the Research Institute of Music), *Yinyue yanjiusuo sishinian jiniance* (Memorial pamphlet of the fortieth anniversary of the Research Institute of Music). Those who are interested in these publications should write to Ms. Li Jiuling, 1 West Building, Xin Yuan Li, Dong Zhi Men Wai, The Research Institute of Music, Beijing 100027, The People's Republic of China.

\* \* \*



## Festival of Music by Contemporary Chinese Composers

Eric Lai  
Indiana University

### 當代中國作曲家音樂節

當代中國作曲家音樂節于4月16至17日在紐約州立大學音樂系舉行。其活動包括兩場音樂會、講座、專題討論、以及曲譜、音像帶和中國樂器的展示。音樂會上演出了在世界各地的當代中國作曲家的音樂作品。作曲家周文中、曾業發、周龍及本文作者宣讀了論文。聽眾對音樂節反應熱烈並積極參與了討論等活動。

The Festival of Music by Contemporary Chinese Composers was held on April 16-17 at the music department of the State University of New York at Buffalo. One of its central aims was to draw attention to contemporary Asian music and to stimulate a dialogue between composers, music theorists and researchers, and the public. The Festival was organized by Kenneth Kwan, a graduate student in music theory at SUNY, with support from the music department and other university offices and student organizations. According to Kwan, the Festival aimed at presenting a cross-section of music written by Chinese composers from around the world and served as a platform upon which questions of the identity of contemporary Chinese music could be launched.

The Festival included concerts, lectures, panel discussions, and a display of scores, recordings, traditional Chinese instruments, and exhibits at the Music Library of the university. The composers who participated in the event came from different backgrounds of musical training. Chou Wen-chung, the eminent Chinese-American composer, came to the United States in 1946 and had his formal musical training in this country. Richard Tsang studied composition at the Chinese University of Hong Kong and the University of Hull in England. Zhou Long, who belongs to the so-called "New Wave" group of composers, studied at the Central Conservatory of Music in Beijing and Columbia University. The two concerts that were held during the Festival were performed by faculty and students from the SUNY music department.

The Festival began with a talk by Chou Wen-chung, addressing the topic "Chinese Music." Instead of an oral discourse on its development, the speaker traced the influence of Chinese music on his own compositional development. Quoting from his own writings, Chou led the audience through his creative journey, which has been and is still influenced by *re-merger*, a concept that signifies the integration of East and West in music. To Chou, the twentieth century has reached a stage in which a new musical tradition has been established, a tradition that represents a diversity of styles and yet is unique in individual character. A successful integration of musical styles should result in *confluence*, which aims at the representation of aesthetic ideals of musical traditions through successful assimilation, instead of *influence*, which is often the superficial borrowing of exotic techniques and tuning systems without fully comprehending the philosophical references to such techniques. In addition, Chou cited the influence of ancient Chinese music and the significance of ethnomusicological inquiries in his compositional development. According to Chou, *re-merger* is evident in the music of some twentieth-century Western composers,

such as Anton Webern and Edgard Varese, who, although not having any direct contact with non-Western musical cultures, nonetheless utilized techniques that parallel those in traditional Eastern music. In conclusion, the speaker stressed that a composer needs to acquire multicultural competence in techniques and concepts, in order to develop his/her unique style of composition.

In "The Hong Kong Chinese Orchestra and Its Unique Repertoires of Contemporary Works by Hong Kong Composers," Richard Tsang discussed the history of the Hong Kong Chinese Orchestra and its relationship with contemporary Hong Kong composers. The idea of using an ensemble of traditional Chinese instruments can be traced back to the *balalaika* ensemble, which was introduced to the Chinese as a result of Sino-Soviet exchanges in the early 1950s. A type of Chinese "orchestral" music, which imitated the balalaika and Western orchestral set-up, was developed by composers under the sponsorship of the PRC government. The Western "influences" in this genre included employment of equal temperament, grouping of instrumental families (with the addition of the plucked-string group), and use of high- and low-register instruments within a family, amongst others. With the outflow of musicians from the mainland to Hong Kong in the 1960s, the Chinese orchestra began to play a more important role in the musical life of the city. Since the professional recognition of the Hong Kong Chinese Orchestra in 1977, new compositions have been commissioned by the orchestra, with the aim of reflecting both the cosmopolitan nature of Hong Kong and its roots in Chinese culture. Tsang identified seven categories of compositions that characterize the repertoire: traditional, avant-garde/modernistic, picturesque/descriptive, abstract/philosophical, chamber combination, pseudo-ancient, and romantic/neo-romantic. The composers that have been involved in the venture include Chan Pui-fan, Cheung Sai-bung, Kwan Sing-yau, Doming Lam, Lam Man-ye, Law Wing-fai, Lo Leung-fai, and Richard Tsang.

A panel discussion on "Contemporary Chinese Music"--with the three Chinese composers and David Felder and Jeffrey Stadelman, resident composers at SUNY--rounded up the series of talks on the first day of the Festival. The discussion covered topics such as identity of contemporary Chinese and American music, multicultural influence in contemporary music, pilgrimages of individual composers, and the sharing of universal phenomena in contemporary music. Wang Xi-ling, a composer from mainland China, also commented on the state of Chinese composers working in China today. Overall, the discussion raised more questions than answers, but the audience's enthusiastic participation and responses to the panel clearly affirm the significance of the issues addressed.

The second day of the Festival began with Zhou Long's talk on "Using Traditional Instruments in Combination with Western Instruments." The composer explained the functions of traditional Chinese instruments in his compositions. He also traced the development of his own compositional style, from a tonal idiom in his early works, through an intentional merging of Eastern and Western cultures beginning in 1985, to an atonal style in his most recent compositions. *Ding* (1988; for clarinet, sheng, and string bass) and *Soul* (1992; for string quartet and pipa) were among the works that were played. Comments raised from the audience concerned the cultural context behind musical sounds and the compositional intention of using traditional Chinese and Western instruments.

Eric Lai, a Ph.D. candidate in music theory at Indiana University, presented "Contemporary Chinese Pentatonic Theories." Drawing ideas from the writings and teachings of four contemporary theorists--Li Ying-hai, Tie-jun, Zhang Xiao-hu, and Zhang Yi-da--Lai developed a theory of pentatonic modes that was employed in the analysis of two contemporary Chinese compositions (*Legend of a Yellow Crane* by Shih Yung-kan

and *Soliloquy of a Bhiksuni* by Chou Wen-chung), focusing on the hierarchical approach to Chinese modes, the theoretical foundations of modal change, and the interaction between pentatonicism and chromaticism in contemporary Chinese music and music theories. Some of the concepts that are important to the theory include the concern for an organized pitch system, the existence of a structural skeleton within a mode, and the structural differentiation of modal members into functional tones and color tones. Lai raised several questions that touched upon issues pertinent to the study of contemporary Chinese music: Why are pentatonic structures still employed in some of the most recent compositions by Chinese composers? Are they essential to creating a kind of "national emblem" or "ethnic identity" for Chinese music or music by Chinese composers? To what extent does a hierarchical conception of Chinese modes shape compositional design?

The lectures of the Festival were complemented by two concerts that took place at the Slee Concert Hall. The first concert on April 16 consisted of keyboard solos and chamber combinations (piano trio and clarinet trio). Chinese composers in this concert were geographically represented by Canada (Chan Ka-nin, Alexina Louie), Hong Kong (Chan Wing-wah, Richard Tsang), Taiwan (Chen Mao-shuen), and the United States (Bright Sheng). The second concert began with Alice Ho's *Forest Rain* (marimba and vibraphone), followed by Hwang-long Pan's *Bilder aus der Kinderzeit* (piano) and Zhou Long's *Dhyana* (chamber ensemble). Two works were performed in the second half of the program: Qu Xiaosong's *Ya Ya* (chamber ensemble) and Chou Wen-chung's *Echoes from the Gorge*, which was performed by the Maelstrom Percussion Ensemble under Charles Peltz, a faculty member of SUNY.

The Festival served the purpose of introducing this less-known but important genre to the public through its captivating lectures and live performances. The success of the Festival is also shown in the audience's active participation in discussions and enthusiasm in the concerts. As Kwan remarked, "The question of the identity of contemporary Chinese music was asked and hopefully more scholars will address the same issue. The effort here was really like a drop of water in the middle of an ocean, but I think it was an important first step to be taken by theorists and historians in this field. Similar efforts have of course been undertaken by composers in Asia, but I didn't feel that scholars were involved enough." It is hoped that events of a similar nature and on a larger scale will be held in the U.S. in the future, and that more research will provide a sound intellectual foundation for the understanding and development of contemporary Chinese music.

Note: An online discussion forum on contemporary Asian music, ACTMUS-L, was established at the beginning of the year. Those who are interested in joining the list should send an e-mail message to Kenneth Kwan at "ckkwan@acsu.buffalo.edu".

\* \* \*

## Profile: Kong Qingshan

Peter Micic  
Monash University

I'm sitting in a tiny apartment sipping jasmine tea and cracking melon seeds on a cold winter's day. The window opens out to the Conservatory grounds, students, swarming like ants, each carrying a small enamel or aluminium lunch box, make their way to the Cafeteria. It's lunchtime. Kong Qingshan, an Associate-Professor and dizi teacher at the Shenyang Conservatory of Music, lights another Hilton Brand cigarette and we both ponder when the heating will come on. His wife sits on the bed, playing with the latest member of the family--a small, black Russian dog, which looks something like a black Scotch Terrier.

Born in the northeast province of Jilin in 1942, Kong's teaching methods and technical approach to the dizi have only recently begun to attract the attention they deserve. His father died of acute hepatitis when Kong was only three years old, leaving him under the care of his mother and four sisters. Kong never went through the usual maze of childhood ambitions: to be a train driver, a football player or a shaolin boxer. As a young boy he spent many of his evenings in the houses of professional and amateur musicians, listening intently to the sounds of folk instruments such as the end-blown xiao, the dizi and the sheng. Like many musicians, from a very early age he heard a musical sound and was so captivated by it as to spend the rest of his life pursuing the mysteries of that magical moment. At the age of ten Kong began to play the dizi. Two years later he was trying to make ends meet by doing odd jobs on the side, which included working as an electrician. In 1960, Kong became a dizi player with the Jilin Pingju Opera Troupe, a position he held until 1965 when he was accepted as a student at the Shenyang Conservatory of Music.

Although Kong toured Japan in 1986 and has one recording to his name, he remains somewhat of a recluse. He did raise a few eyebrows in Shenyang in July 1991, however, when one of his students, Tang Junqiao, gave a concert to a capacity crowd at the Shenyang Concert Hall. A year later the same student shocked a gathered crowd of dizi teachers and students in Shanghai when she performed Zhao Songting's Sanwuqi [lit: "three, five, seven"]. "Zhao was present at the concert," Kong said, "and like many others, he was seriously impressed." Tang wrote to me and said many began to pepper her with questions about her technique. Who is your teacher? How long have you been playing? Where's your music?"

Kong's influences in his long career as a performer and teacher have been numerous. They include Itzhak Perlman, Claudio Abbado and Ivan Galamian, a violin teacher who wrote a primer for violinists entitled *Principles of Violin Playing and Teaching*. His predilection for James Galway goes back to the early 80s when he heard one of his recordings. The unique and characteristic tone colours that are unmistakably Galway captivated Kong from the outset, and he began to explore the possibilities of incorporating Galway's tone in his own playing. He has heard other flautists: Jean-Pierre Rampal, William Bennett, and the Australian flautist Andrew Richardson, but none of them, according to Kong, comes close to Galway's tone. "I once read somewhere that Galway's first commandment for flute players was to never play an ugly note, that there



was really no point in producing a sound on the flute unless it was a nice one. This of course is very instructive, but how do we go about making such a sound?"

Since the early 80s, Kong has trod a somewhat innovative path by attempting to meld an eclectic mix of traditional and new indigenous and foreign elements into the dizi repertoire as well as incorporating Western flute techniques, notably articulation and breath control. Like Tang Ming, Li Xiangeng and others, Kong has attempted to extend the versatility of the dizi by adding keys to simplify chromatic playing. This idea, however, began in earnest in the 1930s when Ding Xilin, a physicist and scholar, invented a bamboo flute with eleven fingerholes which had no membrane hole. In recent years, however, Kong has abandoned using keys and refocused his attention on using "half holes" (*bankong*) to make the instrument fully chromatic.

Nearly everyone at the Shenyang Conservatory who knows of Kong Qingshan will tell you he devotes most of his time and energy to practising the dizi. As Huang Wei, a music editor who writes for *The New Voice of Music* [*Xinsheng yuefu*] commented in 1991, "Kong assiduously pursues his goal, throwing himself into the task, heart and soul, almost to the point of becoming oblivious to all sights and sounds around him. Usually a man of few words, the moment the conversation has anything to do with dizi playing and technique, a flood of words comes forth in a never-ending stream."

His practice room, which is located not in his small apartment but in the Folk Music Department, has the simplicity of a military tent. Drapery covers both sides of the wall. There are two roughly-carved wooden chairs, a long bench, the kind you see in parks, a music stand, a piano, a small round table with an electric kettle and thermos, and a large desk with drawers. On the desk there are sheet music, both in western and cipher notation, two dizi and a xiao. "I'm a nightowl. Around eight o'clock, I come here for a couple of hours and practise." He picks up a qudi and plays. "What I am concerned with is achieving the best results with as little effort as possible. One must learn to play freely and without tension". I wonder whether Kong has heard of the Alexander Technique. As we both walk back to his apartment, braving sub-zero temperatures, he lights yet another cigarette, the flame throwing an orange glow across his face, revealing an expression of immense satisfaction and happiness.

\* \* \*



## Glancing at Flowers From Horseback: A cursory Look at Pop/Rock Literature on China

Peter Micic  
Monash University

### 走馬觀花：中國流行與搖滾音樂概觀

近年來，中國大陸的流行與搖滾音樂已成為學者們越來越感興趣的領域，因為自從八十年代初流行與搖滾音樂的歌手與作者已成為中國的一種重要的聲音。本文概括介紹在國外以英文發表，有關中國大陸的流行與搖滾音樂的五篇文章及評論。

Tim Brace, "Popular Music in Contemporary Beijing: Modernism and Cultural Identity," *Asian Music*, vol xxii, no. 2, Spring/Summer 1991, pp. 43-66.

Paul Friedlander, "China's 'Newer Value' Pop: Rock 'n' Roll and the Technology on the Long New March," *Asian Music*, vol xxii, no. 2, Spring/Summer 1991, pp. 67-81.

Woei Lien Chong, "Young China's Voice of the 1980s: Rock Star Cui Jian," *China Information*, vol vi, no. 1 (Summer 1991), pp. 55-74.

Liu Qing, "From 'I Do Not Believe' to 'I Have Nothing to My Name': A Study Culture of New Age," *Chinese Education*, Spring vol 23, no. 1, pp. 87-91.

Joanna Ching-Yun Lee, "All for Freedom: The Rise of Patriotic/Pro-Democratic Popular Music in Hong Kong in Response to the Chinese Student Movement," in *Rockin' the Boat: Mass Music and Mass Movements*, edited by Reebee Garofalo (South End Press, 1992), pp. 129-147.

On a hot summer's evening in March 1990 a large group of Chinese students gathered outside the Donghu (Eastern Lake) Hotel in Wuhan demanding to see their pop/rock idol Cui Jian. This hotel had once been a regular sojourn and secluded meeting place for some of China's most famous Party luminaries. Now it housed another star. As Cui Jian sat in his hotel room, exhausted and weary after performing to a capacity crowd at the Hongshan Sports Stadium that same evening, the stifling heat suffocated the city. The students outside were calm but persistent; they were there to see Cui Jian and they wanted him bad.

Cui Jian and pop/rock music in the People's Republic have become an area of increasing interest among scholars of China in recent years as the small corpus of studies on the subject will testify. This is largely because pop/rock singers and songwriters have become an important voice in China since the early eighties regardless of whether they penned light-hearted and frivolous songs or inscribed their voices in serious political

protest. Like their literary colleagues, many singers and songwriters have taken on the role of critics and commentators determined to diagnose the ills of the present order.

The articles and books on the pop/rock movement, by scholars of China based in the West or music critics and/or writers in China, provide a kaleidoscope of diverse colours and shapes. As a result, they differ considerably in their comprehensiveness and in terms of their time frame and focus. For the purpose of this review, one might divide them into three categories: documentary, chronicle and analysis. These are not mutually exclusive and may incorporate one or all three approaches.

The documentary category includes a number of important compilations which address broader social implications of the pop/rock movement and provide a solid overview for students and teachers first delving into the subject.<sup>1</sup> The chronicles are journalistic and while some border on the shallow and superficial others are perceptive and intelligent.<sup>2</sup> A number of journalistic articles also appear in a litany of pop/rock and literary monthly magazines published in China. These include *Yinyue shenghuo* (Music Life), *Tongsu gequ* (Popular Songs), *Gemi* (Song Fans), *Gequ* (Songs), *Yinxiang shijie* (Audio and Visual World), *Dongfang mingxing* (Oriental Stars), *Yinyue aihaozhe* (The Music Lover), *Qingnian wenzhai* (Youth Digest) and *Xin shijie* (New Century Newsweek). A number of articles are also chronicled in mainland Chinese 'pop' newspapers, radio and TV Guides.<sup>3</sup>

<sup>1</sup> For example, 'Pressure Points' in *Seeds of Fire: Chinese Voices of Conscience* edited by Geremie Barmé and John Minford (Bloodaxe Books, 1989), pp. 400-402, contains intelligent commentary on Cui Jian and his chequered career as a pop/rock singer. Two songs are included in translation: *Nothing to My Name* (Yiwusuoyou) and *It's Not That I Can't See* (Bushu wo bu mingbai). This excellent anthology also contains a brief biographical sketch of Cui Jian in the Appendix. See also 'Red Noise' in *New Ghosts, Old Dreams: China's Rebel Voices*, edited by Geremie Barmé and Linda Jaivin (Times Books, Random House, 1992), pp. 215 - 320. Orville Schell's 'Socialism is Good' in *Discos and Democracies: China in the Throes of Reform* (New York, Pantheon Books), pp. 101-116, provides an interesting, albeit highly personal account of a new music culture burgeoning across The People's Republic in the eighties and the eclectic foreign influences that spurred on the pop/rock movement during its gestation. See also Schell's *Shake, Rattle and Roll*, *LA Times*, November 1992. Barmé's 'official Bad Boys or True Rebels?' (*Human Rights Tribune*, Vol 111, no. 4 Winter 1992, pp. 17-20) provides a very comprehensive survey of the pop/rock music scene. See also Barmé, *The Greying of Chinese Culture* (*China Review*, Chinese University Press, Hong Kong, 1992 [13]). Zhao Jianwei's *Cui Jian zai yiwusuoyou zhong nahan: zhongguo yaogun heiwanglu* (Cui Jian Shouting Nothing to My Name: China's Rock Aide-Memoire), Beijingshifan Daxue Chubanshe (1992), contains invaluable gems of information from official and unofficial documents describing, among other things, the Cui Jian phenomenon, often reporting Cui Jian's own remarks on his music or an extract from a fan's letter, a quotation from a disapproving party apparatchik, clashes and differences with artful music industry agents or an interpretation of one of his songs.

<sup>2</sup> Some of the most intelligent and incisive articles are found in the *Far East Economic Review*. These include Geremie Barmé 'Revolutionary Opera Arias Sung to A New Disco a Disco Beat' (February 1, pp. 36-38), Linda Jaivin 'Dragon's Disowned Heir' (September 13, 1990, pp. 36-37) and Robert Delf 'The Controversial Fame of China's First Rock Star' (December 6, p. 40). Of the many short chronicles that have appeared in English, Jaivin's 'It's only rock 'n' roll but China Likes It' (*Australian Left Review* (125) February, 1991, pp. 41-42) is one of the most impressive and entertaining. Jaivin has argued elsewhere that the first footprints of rock as a symbol of youth rebellion had its roots during the early days of Cultural Revolution. Liu Yiran's *Rock 'n' Roll Youth* published in *Qingnian wenxue* [Youth literature] in 1988, paints a vivid portrait of a pop/rock sub-culture percolating into the fringes of mainstream/party culture. Many of Beijing's youth portrayed in the story seem less concerned with upholding the lofty ideals of socialism and more absorbed in angry celebration, strutting their stuff at such venues as the Forbidden City alongside Qing emperors. Liu's short story is translated as 'Rocking Tiananmen' in Barmé and Jaivin, *New Ghosts, Old Dreams: Chinese Rebel Voices*, Times Books, Random House 1992, pp. 5-21.

*Renmin yinyue* (People's Music), *Renmin ribao* (People's Daily), *Guangming ribao* (Guangming Daily) often reflect Party policy rather differently, some writers explicitly warning readers of the pernicious influence of pop/rock music on China's youth, while others are more ambiguous or even perhaps sympathetic.<sup>4</sup> Participatory accounts by erstwhile and present members of both professional or amateur pop/rock bands, or individuals who have taken part in pop/rock fest, benefit gigs, and so on, should also be mentioned.<sup>5</sup>

The last category focuses on lengthier, detailed works. Two articles appearing in *Asian Music* by Tim Brace and Paul Friedlander respectively, are a welcome addition to the meager number of informed studies on the subject.<sup>6</sup> Brace's article discusses several pop/rock genres in terms of 'dominant styles' and 'alternative styles.' According to Brace, 'dominant style' refers to Hong Kong Cantopop and Taiwanese pop songs, a style which the author unwisely says, 'has remained, since the 1970s, the favourite and dominant style of youth popular music in the mainland China' (p. 47). 'Alternative styles,' on the other hand, refers to *xibeifeng* (the northwest wind) and *yaogunyu* (rock 'n' roll). While 'dominant' and 'alternative' provide a useful starting point in discussing these pop/rock genres, the situation is far more complex and fluid than Brace suggests. It would be unwise to presume that the 'dominant style' refers to any pop/rock genre that is officially sanctioned by the Party (Hong Kong Cantopop and Taiwanese pop songs have not always been officially approved by the Party as was made clear during the Anti-Spiritual-Pollution Campaign in 1983) or that 'alternative' refers to any pop/rock genre that clashes with 'respectable' Party culture. Clearly, not all pop/rock genres simply fit into a dominant/alternative/ mainstream/marginal paradigm and those pop/rock stars such as Cui Jian who do accept the rebel or iconoclastic image--and invariably find themselves at odds with officialdom--are nonetheless still very much part of the establishment they so often oppose.

An annoying aspect of Brace's essay is that it fails to mention a number of other pop/rock genres which became an indelible part of popular urban culture. These included *disike* (Chinese disco), patriotic songs (eg: *Gazing Into the Starry Sky*, *Red-Stained Banner* sung by Dong Wenhua) and the so-called *prison songs* (*qiuge*). Another annoying aspect is the absence of the singers themselves. With the notable exception of one singer, namely Cui Jian, Brace's discussion on Hong Kong Cantopop and Taiwanese pop songs

<sup>3</sup> For example, *Qingnianbao* (Youth News), *Beijing Qingnianbao* (Beijing Youth News), *Guangzhou zhoubao* (Canton Weekend Pictorial), *Xijiu dianyingbao* (Xijiu Film Pictorial), *Beijing guangbo dianshibao* (Beijing Broadcasting and TV Weekly), et al.

<sup>4</sup> An excellent example of the latter appeared in July 1988 in *Renmin Ribao* (People's Daily) by Gu Tu (July 16, p. 7), suggesting rather cryptically that Cui Jian and his music were now officially sanctioned by the Party. By the spring of 1989 Cui Jian was back in the public eye performing regularly at gigs around the capital, and during the Protest Movement of April-June 1989, he performed at least once in Tiananmen Square. But during his highly successful benefit concerts for the Asian Games held in Beijing in September 1990 the government made clear once again what the limits of Cui Jian should be. His remaining tour cancelled, Cui was left to contemplate yet another setback as a pop/rock singer.

<sup>5</sup> For example, Dennis Rea, 'A Western Musician's View of China's Pop and Rock Scene', in *CHIME* (Journal of the European Foundation for Chinese Music Research), no. 6, Spring 1993, pp. 34-55. See also 'Cabaret' in *Chinese Lives: An Oral history of Contemporary China* (ed by W.J.F. Jenner and Delia Davin), MacMillan, pp. 332-336.

<sup>6</sup> A revised and condensed version of both papers appears in 'Rock and Roll on the Long New March: Popular Music, Cultural Identity and Political Opposition in the People's Republic of China,' in Reebee Garofalo (editor), *Rockin' the boat: Mass Music and Mass Movements*, South End Press, 1992, pp. 115-128.

makes no reference to singers such as Deng Lijun and the litany of mainland singers who began to imitate her in more or less a copy-cat fashion (eg: Wang Haojie, Xie Lisi and Cheng Fangyuan) in the early eighties, or more recently other Hong Kong Cantopop and Taiwanese singers (eg: Zhao Chuan, Tong An'ge, Liu Dehua, Guo Fucheng, Wang Jie, Qi Qin) and bands (eg: the *Grasshoppers* from Hong Kong and the *Tiger Cubs* from Taiwan).

Friedlander's article, by comparison, attempts to put the pop/rock movement into some historical perspective, though only in general overview at that. As Friedlander notes, the Party's efforts to dictate the musical tastes of a nation, as Mao's wife, Jiang Qing and her cohorts had done during the Cultural Revolution have become increasingly difficult to implement since the early eighties. While the author elicits interesting discussion on the influence of the mass media in disseminating pop/rock songs, not enough attention is given to either the role of television or cinema in promoting and spreading popular tunes. One is reminded of the 'northwest wind' craze after *Red Sorghum* was released in 1988.<sup>7</sup> Similarly, little attention is given to the humble cassette tape recorder and player in disseminating pop/rock music or the impact of an added visual component with the advent of pop/rock videos in the nineties. Both Brace and Friedlander give scant recognition to the complex and symbiotic relationship between pop/rock stars, Party apparatchiks, major international (eg: EMI and Polygram) and locally based record companies in Hong Kong and Taiwan. Both essays might have addressed the role of these record companies as powerful and influential brokers in the mainland pop/rock scene who are well aware of the exportable nature of popular music as a commodity for mass consumption.

Woei Lien Chong's essay on Cui Jian probes more deeply into broader socio-cultural issues which have shaped and restricted the pop/rock movement in China, while at the same time concentrating on what many of Cui Jian's songs mean in social as well as literal terms. Some of Cui Jian's songs are quite explicit (eg: *It's Not That My Skull's So Thick*); others are more ambiguous, laden with cryptic messages, allowing no-one to put their finger on just what exactly these songs represent (eg: *The False Mendicant Monk*). The author's comments on the 'dionysian' nature of urban youth culture in the eighties highlights the Party's dilemma of trying to contain a growing disaffected youth many of whom were simply distancing themselves from an ideology that had little or no relevance in their lives.

Liu Qing's essay also briefly addresses the social anomie and cynicism of many urban youth in the eighties. As early as 1976 the sentiments of a growing alienated youth were clearly encapsulated in Bei Dao's exclamation 'I Do Not Believe.' These words became the clarion call for a generation whose bright ambitions turned to dust and ashes when Mao introduced the Cultural Revolution. As Liu notes, 'the new birth generation' (*xin shengdai*)--those born around 1970 who did not experience the full brunt of those 'ten years of devastation'--were to find their own cause for doubt and self-reflection echoed a decade later in Cui Jian's *Nothing to My Name* (p. 87).

The political role of popular music and when it can become a potent political weapon are intelligently discussed by Joanna Ching-Yun Lee. Cantopop took on a decisively political role in response to the Protest Movement in the spring of 1989. The

<sup>7</sup> An interesting research project would be to investigate the influence of a pop/rock genre (eg: *yaogunyue*, Hong Kong Cantopop) in a particular soundscape. How much Hong Kong Cantopop, for instance, is found in TV advertisements, radio broadcasts and films. In the realm of celluloid, Cui Jian's *The Girl in the Flower House* (Huafang guniang) was used to great effect in the closing scenes of *Sunless Days* (*Meiyou taiyangde rizi*) directed by Shu Kei.



Sino-British talks on the political future of Hong Kong described by the satirist Ha Gong (1933-1987) as 'closely resembl[ing] two men gang-raping Hong Kong with the victim being denied the right to scream or protest'<sup>8</sup> became even more uncertain in the wake of the Protest Movement. Many Cantopop singers such as Alan Tam and Sam Hui expressed their own feelings of outrage and helplessness as events unfolded in Beijing and elsewhere after June 4 and they played a significant role in shaping collective consciousness among the citizens of Hong Kong. Similar issues on the politicized role of music during the Protest Movement are discussed in Valerie Samson's paper.<sup>9</sup> While music did not bring the demonstrators any closer to negotiating with the government, it did reinforce feelings of communal belonging and solidarity among disparate social groups. As Samson observed, 'in 1989 singing neither halted the invading army nor gained protestors a voice in the government, yet it formed a fundamental strategy used by the Chinese people to gather their political strength' (p. 55).

My coverage of books, articles, journals on the pop/rock movement is far from complete. I have not included here a number of interesting monographs, dissertations and books<sup>10</sup> or a number of Hong Kong monthlies such as *Jiushi niandai* (The Nineties) and *Zhengming* (Debate) which carry useful articles on the pop/rock scene from time to time.

The influential role of pop/rock music in China in the eighties and indeed its continuing role in shaping the ideals and fashions of the younger generation in the nineties deserves serious scholarly attention, not just by scholars engaged in the research of contemporary Chinese culture, but by sociologists and musicologists as well. However, for the time being the present batch of publications succeeds very nicely in documenting embarrassing lacunae.

\* \* \*

<sup>8</sup> 'The Legalization of Rape' (translated by Don Cohn), *Renditions*, nos 29 & 30, 1988, p. 326.

<sup>9</sup> 'Music as Protest Strategy: The Example of Tiananmen Square 1989,' *Pacific Review of Ethnomusicology* 6 (1991), pp. 35-64. See also Geremie Barmé 'Beijing Days, Beijing Nights,' pp. 35-58 and Joseph W. Esherick 'Xi'an Spring,' p. 104 in *The Pro-Democracy Protests in China*, M.E. Sharpe, 1991.

<sup>10</sup> For example, Andrew Jones, *Like a Knife: Ideology and Genre in Contemporary Chinese Popular Music*, Cornell Asian Series, 1992, 180 pp; Timothy Brace, 'Modernization and Music in Contemporary China: Crisis, Identity and the Politics of Style,' Ph D. dissertation, University of Texas at Austin, 1992; and two books, Linda Jaivin, *Banned in China: The Strange Tale of the Pop Star, Defector and Dissident Hou Dejian* (forthcoming) and Wong Chia-Ming, *Cong Luo Dayou dao Cui Jian: Dangdai liuxing yinyue de guiji* (From Luo Dayou to Cui Jian: The Loci of Contemporary Popular Music), published by China Times Publishing House (Taiwan), 1992, 266 pp.



## Book Notes

Myers, John. *The Way of Pipa, Structure and Imagery in Chinese Lute Music*. Kent, Ohio: The Kent State University Press, 1992. 155pp. Table of contents, foreword in Chinese and translation, musical notation (staff), chart, glossary, references, select discography, index.

This book is the first monograph on Chinese pipa music published in English, and a very valuable aid for "outsiders" wishing to know more about the instrument and its music. It was originally presented as the author's Ph.D. dissertation under the title "A critical study of a 19th century handbook for the Chinese pipa-lute" at the University of Maryland at Baltimore in 1987. Later, in 1990, the author went to Beijing to study pipa with the well-known pipa player Professor Lin Shicheng of the Central Conservatory of Music (see Myers, 1991); after which he revised his dissertation into the present version. The 'handbook' referred to in the dissertation title is *Pipa pu* (Pipa Scores) edited by Hua Qiuping and Hua Zitong, printed with woodblocks at Xiaolutian Shanfang Printing Shop in 1819. Later, people called it *Huashi pu* (*Hua Collection*). It is the first published pipa score and had a strong influence on later collections, and contributes significantly to the preservation of traditional pipa music. Myers' book mainly analyzes the musical structure of pieces in the *Hua Collection*, although other aspects of pipa music are also discussed.

The foreword, written by Professor Lin Shicheng, introduces the *Hua Collection* in general and gives warmly positive evaluation to this study. The book is divided into three parts. The first part, "The Background," consists of two chapters. In Chapter 1, "A General History of the Pipa," the author divides the history of this instrument into four periods: 1. Importation (Han - Sui dynasties, c. 200 B.C. - A.D. 617); 2. Assimilation (Tang - Yuan dynasties, A.D. 618 - 1367); 3. Classical (1366 - 1949); 4. Modern (from 1949). He describes the changes in organological and stylistic features of the instrument in each period. In Chapter 2, "Chinese Music Aesthetics," the author describes the artistic context of the tradition. He introduces the concept of the interpretive categories *wen* (pacific or civil) and *wu* (military or martial) in traditional pipa music as well as in certain genres of traditional Chinese opera and, and describes the holistic recurrence of the concept in the fine arts of China. He also discusses the employment of titles in traditional Chinese instrumental music, especially in pipa pieces of the *Hua Collection*.

The second and principal part of the book, "The Seamless Cloth," includes five chapters: "Musical Structure in the *Hua Collection*", "Levels of Structure", "Fold in the Seamless Cloth", "Musical Structure in the *Xiban*", and "Musical Structure of the *Daqu*". In this part, the author analyzes the structure of all the pieces in the *Hua Collection*, sixty-two *xiban* (short pieces) and six *daqu* (long pieces), in some detail. He first describes the *gongche* notation used in traditional pipa collections and in many other genres of traditional music in the Ming and Qing dynasties (fourteenth to nineteenth centuries); this is followed by explanations of additional symbols peculiar to pipa notation. Before analyzing the

pieces, he summarizes five levels of structure in traditional Chinese instrumental music. These are Tonal Material (pitch collections), Generative Structure (phrase divisions, targets of linear movement, skeletal melodies, and other determinants of melodic form), Motives, Interpolations (often the performer's responsibility) and Microtonal Embellishment (46). But since *gongche* notation does not portray the last two levels, the analysis is focused on the first three levels of melodic structure (46). The author then proceeds to a detailed analysis of the pieces. He uses cipher notation to show the overall modal and tonal attributes, with charts, tables and music examples in staff notation. When he analyzes the sixty-two *xiban*, he makes "collective observations" according to the categories provided by the editors of the *Hua Collection*. When he turns to the *daqu*, he discusses their relationship with the *xiban* on different levels; he analyzes the six *daqu* one by one, not only on the three levels mentioned above, but also with the links between sections within each *daqu*. At the end of this part, he gives "Comprehensive observations on musical structure in the *Hua Collection*" to summarize his analysis.

The third part, "Music and Imagery," has two chapters. In the chapter "Patterns of Correspondence," the author describes patterns of correspondence between music structure and the extra musical associations, especially the titles and subtitles, which surround this repertoire. In the chapter "Glimpses Beyond," he underlines the significance of this study by stating: "Recently there has been a growing interest in the strong consistency between the correlative world view of traditional Asian thought and the asymmetry of Far Eastern art with the emerging cosmology of twentieth-century Western science, in which space, time, matter, and energy are radically interconnected. The music we have studied, with its subtle gradations of musical form and its complex web of integrative and multitemporal extra musical relationships, is also consistent with the world view emerging from the 'new' cosmology" (133).

This study is commendable for several reasons, three of which I wish to emphasize. First, it gives readers a clear outline of Chinese pipa music in general and the *Hua Collection* in particular. Since this collection is one of the most important traditional pipa collections, and the author introduces and analyzes the pieces in the collection in some detail, it allows readers to become familiar with some general features of traditional pipa music. Second, although the author mainly analyzes the structure of the pieces, he also pays attention to the relationships between the structure and other elements related to the music, such as the titles and Chinese aesthetics. Third, the analytical methods used are effective, and the levels of structure summarized have significance not only for pipa pieces, but for most traditional Chinese instrumental music. On the other hand, I do have a few slight reservations about Myers' book.

First, when the author analyzes the music structure of *xiban* and *daqu*, he doesn't pay enough attention to what Chinese researchers have done in this area. Calling attention to the fact that all *xiban* have 68 *ban* (comparable to beats), the author says: "It is obvious that the *xiban* of the *Hua Collection* are closely related to the 68-measure Chaozhou and Hakka ensemble repertoire. Alan Thrasher has suggested that because the structural conventions of the Chaozhou/ Hakka 68-ban repertoire are so strong, they could be considered as gradually evolved variations of a single original melody" (51). But in fact, a few Chinese researchers had indicated earlier than Alan Thrasher (1988) that 68-ban pieces exist in many genres of instrumental music (not only in the "Chaozhou and Hakka ensemble repertoire"), and most of them came from the well known tune *Baban* (Eight beats). They are variations of *Baban* in different degrees (see Ye 1983; Wu 1987). As for the *daqu*, the author doesn't pay attention to the employment of various *qupai* (labeled tunes), which is important for analyzing the "tonal material" (see Wu 1987). Second, there

are a few errors in the historical part of the book. For example, *han pipa* is not "the four-stringed, pear-shaped lute" (7 - 8), but a long-necked lute with a round soundbox (see Yang 1981; Lui 1980); and Professor Wei Zhongle was mainly a student of Wang Yuting for his pipa performance (see Yuan 1986; also according to my personal talk with Professor Wei Zhongle in 1983) rather than of Shen Haochu (24). The author did not state the source of his erroneous information.

Over all, the publication of this book is welcome news, and the author is to be congratulated on a very nice job. As Professor Lin Shicheng says in the foreword, "The Chinese pipa is now the subject of a book written by an American who shares our interest and who sincerely conveys the Chinese pipa's features to the world. This is a positive and significant event" (xvi).

Wu Ben  
University of Pittsburgh

#### References Cited:

- Lui, Tsun-Yuen. 1980. "China, V. Instruments, 4. P'i-p'a" in Stanley Sadie ed., *The New Grove Dictionary of Music and Musicians*. Vol.4, pp.270-2. London: MacMillan Publishers Limited.
- Myers, John. 1991. "Field Report: Beijing, Summer 1990." *ACMR Newsletter*, Vol.4, No. 1: 5-6.
- Wu Ben. 1987. "Chuantong pipa xiaoqu yanjiu" [A research into traditional pipa ditties]. *Yinyue yanjiu* [Music Research], 1987/3: 60-73.
- . 1990. "Cong chuantong pipa daqu de qudiao sucai ji zaoqi jieyou xingtai kanqi chuanguo fangshi de yige fangmian" [An examination of tune sources and early forms of traditional long pipa pieces to study the way in which they were composed]. *Zhongguo yinyuexue* [Musicology in China], 1990/3: 82-9.
- Yang Yinliu. 1981. *Zhongguo gudai yinyue shigao* [A historical study of ancient Chinese music]. Beijing: Renmin yinyue chubanshe.
- Ye Dong. 1983. *Minzu qiyue de tical yu xingshi* [Genres and forms of traditional Chinese instrumental music]. Shanghai: Shanghai wenyi chubanshe.
- Yuan Jingfang. 1986. *Minzu qiyue xinshang shouce* [Handbook for appreciation of traditional Chinese instrumental music]. Beijing: Zhongguo wenlian chubanshe.

Zhao Jianwei (趙健偉) . *Cui Jian zai yiwusuoyou zhong nahan - Zhonggou yaogun beiwanglu* 崔健:在一無所有中吶喊 - 中國搖滾備忘錄 [Cui Jian: Shouting Nothing to My Name: China's Rock roll aide-memoire], Beijing shifan daxue chubanshe, 1992. 297pp. Black and white photos, colour prints.

This book by Zhao Jianwei, a cast-iron foundry worker who in 1982 enrolled as a student in the musicology department at the Shanghai Conservatory of Music, and in 1988 began working as a reporter with the *Zhonggou yinyue bao* [Journal of Chinese Music], is refreshing, witty and informative. Describing himself as "a half-bald, thick-lipped, bow-legged vagabond writer with traces of yellow in the whites of his eyes in his thirties" (2), Zhao's mission seemed a simple one: to interview Cui Jian. Having attended Cui Jian's first solo rock concert at the Beijing Exhibition Building Theatre in the early Spring of 1989, perhaps Zhao, like many mainland Chinese youth, saw a kindred spirit in him. In the end, it went far beyond a simple interview; it became a journey that neither Zhao nor Cui Jian could traverse in a single day.

What comes out in much of the book is an attempt to explain some of the cult-like following that Cui Jian enjoys, audiences which encompass a wide spectrum of social groups from tertiary students, teachers factory workers and private entrepreneurs to P.L.A. soldiers, party apparatchiks and the pampered sons and daughters of China's elite. How do we explain Cui Jian's popularity? Does he represent the rebel they all wish to be, reflecting their own inexpressible feelings and pent-up frustrations? Is "turning on" to rock with all its iconoclastic trappings akin to "turning off" the establishment? Just as the irreverent Monkey King in Wu Cheng'en's classic novel *Journey to the West* rebels against the authority of all deities, defying, amongst others, celestial kings and their armies and creating mayhem in the court of the Jade Emperor, so Cui Jian has projected an image of defiance, a popular hero whose exploits have been performed not in Heaven or among the denizens of the deep, but at venues around Beijing and elsewhere.

The book is divided into three parts, the first of which chronicles the travails and frustrations of Cui Jian's Asian Games Benefit Gigs around China in 1990 as he found himself continually at odds with officialdom; the second is a detailed and entertaining biographical sketch of Cui Jian, and the third is a very ambitious attempt to put the rock movement both in China and the West into some historical socio-cultural perspective. Zhao has a good sense of his materials and discusses his subject against a backdrop of major political events and social upheavals of the time. Much of this section is also devoted to pop/rock genres and their practitioners in the West, including punk, disco, reggae and heavy metal. The indigenous pop/rock genres which emerged in China in the mid-late 80s and their respective practitioners, however, are not given the same generous treatment. These included China's answer to disco (*disike*), which found an eager and waiting audience among many urban Chinese youth in dancehalls and nightclubs across China in the early to mid 80s, the so-called "prison songs" (*qiuge*) of Chi Zhiqiang, a movie star and erstwhile criminal turned singer, and the "the northwest wind" (*xibeifeng*), sparked off by such movies as *Yellow Earth* and *Red Sorghum* and which melded North Shaanxi 'folk tunes' -- or to be more exact, "folk song source material" (*min'ge sucai*) -- with rock.

Zhao's stimulating account of Cui Jian setting off on the next leg of his benefit tour in early 1990 across parts of China's central plains reminded me of a number of poets,



writers and artists, not to mention filmmakers, who have been drawn to China's northwest hinterland as a centre of spiritual energy and self-discovery. When Zhao Jiping began collecting folk song material in North Shaanxi for the film *Yellow Earth* in early January 1984, the journey became not only a chance to rediscover his roots but proved a source of inspiration as well. Similarly, when Zheng Yi, a novelist and author of *Old Well* trekked off on bicycle from Shaanxi and Henan cycling through scores of towns and villages, he realized why China's northwest hinterland, especially the Yellow River, had become a totem of the Han Chinese. The experience was equally inspiring: "I had come to the Yellow River, the home of the legendary sage kings Yao, Shun and Yu, and later the stage of countless dramas throughout Chinese history. The experience engendered a fundamental change in my writing."<sup>1</sup> In this respect, the aforementioned "northwest wind" may be interpreted not so much as hybrid pop/rock genre which incorporated North Shaanxi folk tunes with rock, but rather, as Geremie Barmé and others have noted, as the music of the "authentic" China, emanating from the Yellow River and its environs, the wellspring of Chinese culture. Such sentiments are no better illustrated than in the following "northwest wind" song entitled "My Home is on the Loess Plateau" (*Huangtu gaopo*), composed by Su Yue and penned by Chen Zhe in 1988:

My home is on the Loess Plateau  
 The strong wind blows across the slopes  
 It doesn't matter if it's a northwest wind or a southeast wind  
 They're all my songs.  
 No matter how many years have gone by  
 Like my ancestors before me  
 I sing songs that stretch the length and breath of this land  
 The Yellow River by my side.

My home is on the Loess Plateau  
 The sun moves across the mountain slopes  
 Casting rays of light on my cave dwelling  
 Bathing my arms in sunlight  
 My ox follows me.

The wind blows across the slopes all year round  
 It doesn't matter if it's 800 years or 10,000 years  
 They're all my songs.

This book delves into the pop/rock scene and Cui Jian in ways that other writings to date in Chinese have not, and for this the book deserves full praise and a substantial readership.

Peter Micic  
 Monash University

---

<sup>1</sup> Quoted in Su Xiaokang, 'Searching for Dreams' [Xunmeng] in *Heshang* [River Elegy], Wenhua yishu chubanshe, 1988, p. 8.



Dai Jiafang (戴嘉枋). *Zouxiang huimie--"Wenge" wenhua buzhang Yu Huiyong chenfu lu* (走向毀滅 - "文革"文化部長于會泳沈浮錄) [Heading for Ruin--The Rise and Decline of Yu Huiyong, Culture Minister of the "Cultural Revolution"]. Beijing: Guangming ribao chubanshe (光明日報出版社), 1994. 471pp.

This is a biography of Yu Huiyong. Yu was a talented Chinese musicologist and composer who acquired a high profile in the People's Republic of China during the Cultural Revolution as a result of his direct and significant involvement in the "Beijing Opera Reform" movement and his political relationship with Mao Zedong's wife Jiang Qing. He became China's culture minister in the last two years of the Cultural Revolution and committed suicide at the end of the Revolution following the arrest of Jiang Qing and her "Gang of Four".

This book covers the entire span of Yu's life, but with an emphasis on his professional and political activities. It also brings in a large number of relevant figures, particularly in the field of music, most of whom are still alive. The book provides much insight not only into Yu's life and activities but also into music communities and events in the PRC from the mid 1940s to the mid 1970s. This was a period of great significance in the development of Chinese scholarship in the field of music under the Mao regime, and the author has clearly carried out thorough and careful investigation and research into his subject matter. On the basis of a rich body of reliable information, he presents a convincing and clear depiction of Yu's dramatic life-path under the inescapable and powerful influence of political control.

Since the mid 1980s, biographies of about a dozen Chinese composers have been published in the PRC, including those of Nie Er (聶耳), Xian Xinghai (冼星海), Zhang Hanhui (張寒暉), Ren Guang (任光), Ma Ke (馬可), Ma Sicong (馬思聰) and He Luting (賀綠汀). Alongside those works, this book is outstanding in many regards. All of the above-mentioned individuals were officially labeled "revolutionary" or "no political problem," and in their biographies their characters and their activities are praised with obvious political bias. In contrast, Yu Huiyong, the subject of this biography, was officially labeled as "political criminal," being an important member of the "counter-revolutionary Gang of Four" camp. Nevertheless, the author has refrained from following the officially approved practice generally adopted when speaking about "political criminals"--the practice of condemning them and their activities indiscriminately. Going against this general tendency, he handles his subject matter in a fairly objective and politically neutral manner. His book vividly depicts for us an ordinary human being who had both good and bad sides, who politically victimized so many people yet was himself also a victim of politics. From an academic point of view, this book provides researchers into the history of contemporary Chinese music with a wealth of insights and information that will certainly be found of great value. From a literary point of view, this biography should have a strong appeal for general readers, especially those with an interest in music and/or politics.

The author, Dai Jiafang, is one of the few established musicologists in China specializing in the history of modern Chinese music. Since all his previous works have been scholarly research papers, it comes as something of a surprise to find this book written in literary style, and with no indication of the sources of his information nor any acknowledgment of informants. He gives no explanation for this situation. However, information I have gathered suggests a few factors which may well have forced the author

to adopt such an approach: (1) because the subject matter is politically highly sensitive and risky in present-day China, his informants would probably have insisted on remaining anonymous; (2) some of the sources the author has consulted are so-called neibu cailiao (内部材料) ["classified" materials] which, according to official guidelines, should not be revealed to the public or even mentioned; and (3) no publishers in mainland China would have been willing to publish his manuscript if it was a "boring" academic monograph unlikely to make a profit. The author would clearly have had to compromise on these points if he wanted to get the results of his investigations and research published.

This is a book that vividly depicts how musical life and scholarship in China were severely affected by political factors; and it is indeed ironic that in writing and publishing it, the author was himself unable to escape completely those same pressures.

Yang Mu  
Monash University

---

Yang Mu. *Chinese Musical Instruments: An Introduction*. Coralie Rockwell Foundation, Canberra School of Music, Australian National University, 1993, 85pp. Contents, figures, preface, introduction, black and white photos, sketches, appendix I & II, recommended reading, glossary, references, content of audio cassettes, [no index].

Chapter Headings: wind instruments, plucking-striking instruments, bow stringed instruments, percussion instruments, instruments used in ancient times, orchestras and ensembles.

The publisher's blurb states that Chinese music is little known outside China and that scholarly publications on Chinese music are few. This, unfortunately, is not the case. While this book is informative and interesting and beautifully presented with numerous photos and sketches of instruments and musicians, many "Western scholars" will close the back cover with no greater understanding of Chinese musical instruments than what is already available in other books on the subject. Organological studies during the past three decades have, among other things, gone far toward explaining socio-cultural aspects of musical instruments (for example, Theodore Grame, 'Bamboo and Music: A New Approach to Organology' in *Ethnomusicology* 6 (I): 8-14, 1962; Tsuge Gen'ichi, 'Bamboo, Silk, Dragon and Phoenix: Symbolism in the Musical Instruments of Asia, *World of Music*, 20 (3): 15 1978 and Mantle Hood's Organogram System), but this book takes little of this research into account. Yang Mu is a post-doctoral fellow at Monash University with easy access to the latest research, but his book ultimately provides readers with little more than a supplement to such books as T.C. Lai and Robert Mok, *Jade Flute: The Story of Chinese Music*, published in 1981, or Liang Minyue, *Music of the Billion: An Introduction to Chinese Music Culture*, published in 1985. Yang Mu has, of course, read some publications in English on the subject of Chinese music, but as he instructively tells the reader in the preface, it is his 'belief that the information provided in this book is the more reliable' (vii).

A striking feature of this book is its disregard for detail. It seems highly contentious to claim that the *bili* 'came to China during the Han times (206 B.C.--220 A.D.) and

gradually gained popularity in later times, particularly in the north' (p. 18), without furnishing the reader with footnotes or a source when on the record (historical record, that is), the *bili* was allegedly introduced to China via her northwestern borders in Qiuzi (an ancient name for Xiyu in present-day Xinjiang) during the Eastern Jin Dynasty (317-420 A.D.).<sup>1</sup> Another example is in reference to the membrane-hole transverse bamboo flute (*dizi*). Semitones are indeed difficult to play on the *dizi* (p. 7), but Yang Mu seems unaware that since the founding of the People's Republic in 1949, attempts have been made to extend the range of the *dizi* by adding keys to simplify chromatic playing (for example, the emergence of the so-called *xindi* -- "new bamboo flute"). While the author has done a splendid job in defining 'major performing techniques' of Chinese instruments, some readers will no doubt be at a loss defining other terms. For example, what is a natural scale? (p. 5). Who were these "cultivated intellectuals" in reference to the seven-stringed qin? (p. 27).

This is an interesting, if at times bland introduction to Chinese musical instruments. As a popular textbook, it will be a suitable introduction for primary and high-school students and for undergraduates at university; as a 'reference book for Western scholars' of Chinese music, it serves no evident function, and indeed suffers from the sins of omission; a missed chance to provide an authoritative and comprehensive picture on a fascinating subject. More's the pity.

Peter Micic  
Monash University

\* \* \*

<sup>1</sup> See entry for *bili* in Yang Yinliu, *Zhongguo gudai yinyue shigao* [A Draft History of Ancient Chinese Music], Renmin yinyue chubanshe 1981, Vol 1, p. 63. See also entry for *guan* in *Zhongguo minzu yinyue daxi: Minzu yueqi juan* [A Series of Books on Chinese Music: Volume on National Musical Instruments], Xia Ye, Chen Xueya (chief editors), Shanghai yinyue chubanshe, 1989, pp. 24-25.

## Dissertation Abstracts

### **A Musical Chameleon: A Chinese Repertoire in Naxi Territory**

Helen Rees, PhD in Music  
University of Pittsburgh, 1994  
Advisor: Bell Yung

音樂的傳播與變化：納西族地區的一種來自漢族的音樂

本論文詳述雲南西北部麗江納西族自治縣的洞經會及其音樂，並從麗江的民族、政治、社會與經濟的歷史，麗江納西族的其它各類音樂，及雲南其它地方的洞經會傳統這三個方面進行研究。所涉及的重要問題有這些組織及其音樂在宗教儀式中所扮演的角色，在民族政策中的發展，在旅遊業中的作用，及其現代演出的經營與管理。

Prior to the establishment of the socialist People's Republic of China in 1949, there existed in most cities and counties of the southwestern province of Yunnan organizations known as Dongjing associations. Composed in the main of the local male social elite of the dominant Han Chinese ethnic majority, these groups celebrated the festivals of various deities belonging to the Taoist, Buddhist and Confucian cults. Music was a vital part of their ceremonies, and individual associations had their own specific repertoires different from those of other groups. In addition to the many areas where participation was exclusively Han Chinese, a few ethnic minorities, including the Naxi of Lijiang County, boasted prominent Dongjing associations. In all parts of Yunnan these organizations were speedily suppressed following the Communist victory; however, since 1978, with the onset of increasingly liberal political, economic and religious policies in China, Dongjing associations in many places have revived.

This dissertation, based on extensive fieldwork and library research, concentrates on the Dongjing associations and music of one county, Naxi-dominated Lijiang in northwestern Yunnan. It posits that the musical, social, economic and political phenomena associated with the Lijiang organizations should be examined against a triple background: Lijiang's ethnic, political, social and economic history; the total Lijiang Naxi musical world; and the Dongjing tradition in other parts of Yunnan. In particular, it focuses on the extraordinary variety of uses to which parts of the musical repertoire have been put, and seeks to correlate these with the historical and social trends obtaining in Lijiang.

The present study also demonstrates that, far from being merely the passive recipient of political, economic and social influences, Lijiang's Dongjing music has played an active role in articulating and delineating features of its social environment, and has had a discernible impact on certain aspects of local development. Important issues which emerge in connection with this music include the role of ritual in society, developments in ethnicity policy, the impact of tourism and the politics of representation. The example of Lijiang's Dongjing repertoire underlines the value of musical evidence to the historian and political scientist.

## **Musicians' and Non-musicians' Preference for World Musics: Relation to Musical Characteristics and Familiarity**

Victor Fung, Ph.D. in Music Education  
Indiana University, Bloomington, 1994  
Advisor: Charles P. Schmidt

### **音樂家與非音樂家對世界各種音樂的不同喜惡程度**

本論文調查在音樂家與非音樂家對世界各種音樂的反應，和音樂本身的特征與人們對其熟悉程度的關係。調查中運用的世界音樂包括非洲，亞洲和拉丁美洲的音樂。音樂的特征包括速度，音高，調性中心，音響協和，音色，打擊樂特性，音量，織體的複雜性與曲調裝飾的豐富性。

The purpose of this study was to investigate the relationships among musical characteristics and musicians' and non-musicians' preference for world musics. World musics were drawn from Africa (Congo, Malawi, and Nigeria), Asia (China, Japan, and Korea), and Latin-America (Cuba, Mexico, and Peru). Musical characteristics included tempo, pitch redundancy, tonal centeredness, consonance, brightness in timbre, percussiveness, loudness, textural complexity, and richness in embellishment. Preference was also examined in relation to familiarity. Doctoral music students served as judges to determine ratings of musical characteristics. The Musical Characteristics Rating Form was used to determine the nine musical characteristics. Inter-judge reliability for each musical characteristic ranged from .82 to .94. Subjects were 449 undergraduate students (180 music majors and 269 non-music majors). The World Music Preference Rating Scale was used to collect data for preference, familiarity, and demographics. Reliability coefficients ranged from .86 to .96. Subjects completed the WMPRS that included a total of 36 instrumental excerpts from nine countries. The 24 musical judges rated the same excerpts for musical characteristics.

Results showed that all nine musical characteristics were significant sources of variance in world music preferences. The following musical characteristics were preferred by both musicians and non-musicians: fast tempo, loud, tonal-centered, having many different pitches, consonant, moderately embellished, smooth sounding, and bright timbre. Musicians preferred excerpts with complex texture while non-musicians preferred moderately complex texture. Results also showed significant interaction effects for preference by groups (musicians versus non-musicians) and levels of each musical characteristic except for richness in embellishment. A positive relationship between familiarity and preference was found across all nine country styles, and for the composite of all styles. In general, musicians had significantly higher preference means than did non-musicians. Subjects preferred musics from regions geographically closest to the United States (Latin America), followed by musics from Africa and Asia.

\* \* \*



## People and Places

**Jonathan Stock** just published an edition of fifteen *di* (or *dizi*) pieces arranged for Western flute. Titled *Chinese Flute Solos* (London: Schott ED, 1994), the pieces range from folk song themes to several of the more demanding bamboo flute solos, including *Song of Happiness* (*sizhu*), *Gusu Xing* (Jiang Xianwei's version), Fang Kun's version of Feng Zicun's *Happy Meeting*, Lu Chunling's arrangement of *Flying Partridge* and the recent conservatory-style solo *Here Comes the Cuckoo* by Sichuan-based composer Hu Jiexu. The musicians will receive a share of the proceeds of sale of the volume; their permission has been given for the works included. The music is transcribed by Stock to make it approachable for Western flute players -- ornamentation has been written out in full and there are accompanying notes on performance technique (fingering, tonguing, vibrato), and descriptive program notes. Other topics briefly addressed are instrument construction, the social background of *di* performance in contemporary China, and Chinese musical history.

**Isabelle Duchesne** gave her first performance of the opera *Chun Chiu Pei* with the Yeh Yu Chinese Opera Society in New York in the Fall of 1993, which was broadcast on the Taiwanese television in November of the same year. She is currently conducting research for a book on actresses and female stars in Peking Opera from the 1870s to the 1930s under a Chiang Ching-kuo post-doctoral fellowship. She continues to document the Chinese Musical and Theatrical Association Cantonese Opera collection at the New York Chinatown History Museum.

**Vistor Fung** received his Ph.D. degree in Music Education from Indiana University, Bloomington, in 1994 with a dissertation titled "Musicians' and Non-musicians' Preference for World Musics: Relation to Musical Characteristics and Familiarity" (see abstract in this issue). He has been an assistant professor of music at General College, University of Minnesota, Minneapolis, since the Fall of 1993. Among the courses he teaches are World Music, Musical Fundamentals, Science of Music (acoustics and music psychology), and an integrated arts course.

**Helen Rees** completed her Ph.D. degree in Music from the University of Pittsburgh in 1994 with a dissertation titled "A Musical Chameleon: A Chinese Repertoire in Naxi Territory" (see abstract in this issue). She is currently assistant professor of music at New College, University of South Florida (in Sarasota). Among the courses she teaches this year are Music and Politics, Music in the Baroque Era, Music of Africa, Introduction to Music, and Beginning Chinese.

**Nancy Guy** has won a Mellon Predoctoral Fellowship at the University of Pittsburgh for 1994-95 to complete her dissertation titled "Peking Opera and Politics on Post-1949 Taiwan."

**He Qiansan** and **Zhong Zilin**, both professors in the Musicology Department of the Central Conservatory of Music (Beijing), have just completed their ten-month visit in the U.S.A.. Supported by ACC (Asian Cultural Council), Professor He undertook a research project on the aesthetics of the twentieth century music and its impact on the contemporary Chinese music. Prof. Zhong carried out research on American popular music. During their stay in the States, they visited 13 universities, including Columbia, Univ. of Pennsylvania, Univ. of Northwest, Univ. of Chicago, Stanford, UC Berkeley and New England Conservatory.

\* \* \*

## China's Pop 'n' Rock Magazines and Newspapers A Selected List

Peter Micic  
Monash University

Since the early eighties the publishing industry in China has flourished, producing a plethora of books and magazines to satisfy a diverse taste of readers. Publications run the full spectrum from martial arts novels to love stories, to books on fortune telling and *qigong* and magazines which give soap opera accounts of pop/rock singers and film stars.

Much of the 'pop' literature in the early eighties found in such publications as *Renmin yinyue* [People's Music] and *Yinyue yanjiu* [Music Research] was frankly assessed by a number of conservative heavyweights in the musical establishment, among them Shi Guangnan and Lu Ji. In their capacity as public watchdogs of culture, they warned the public of the pernicious influence of Hong Kong and Taiwanese pop songs on China's youth. Despite their repeated admonitions on the 'unhealthy tendencies' of pop 'n' rock music, the phenomenal increase of independent pop/rock magazines and newspaper format publications has meant that readers are no longer confined to a handful of 'politicized' music journals. Editors, publishers and book dealers now cater to the needs and demands of eager consumers. As Mao Lin and Guo Wen noted in *Xin shiji* (New Century Newsweek) in late 1992, a new indigenous profession has evolved in China since the eighties, namely, the book dealer (*shushang*):

They [the book dealers] are responsible for distributing one or several books throughout the country. In their hands, a book may take only twenty days or a mere week at the fastest from the moment of printing to publication. They have a distribution network of books and periodicals with bookstores and bookstands of every shape and size. Book dealers appoint their own writers for magazines and newspapers, and professional editors and writers who, at a whim, can reel off one bestseller after another, from "fad" books on romance literature, sex, *qigong* and fortune-telling, to martial arts novels by Jin Yong and the [romantic stories] of Qiong Yao.<sup>1</sup>

Pop 'n' rock magazines tend to follow a certain format. Generally, they are of one of three sizes: 8 x 11 inches (eg: *Dangdai getan* and *Dongfang mingxing*), 7 1/2 x 10 1/2 (eg: *Yinxiang shijie*) and 5 x 7 1/2 inches (eg: *Gemi* and *Gegu*). Many include black and white photos and there are sepia-tinted shots as well. The colour prints on the front, back and centre pages of several magazines could be taken from record album covers and cassette tapes and are composed of one image or a collage of images. Publishers are well aware that packaging 'handsome guys and pretty girls' (*liangnan liangnü*) are often considered indispensable in attracting consumers, particularly in publications tailored for younger readers. In making covers, publishers assume that these readers are pop 'n' rock literate and are able to discriminate names and faces much more than people of other ages. Much of the visual imagery and the non-simplified characters (*fantizi*) on the covers of these

<sup>1</sup> *Xin shiji*, November/December 1992, pp. 63-4.

magazines increasingly resemble pop 'n' rock magazines from Hong Kong and Taiwan.<sup>2</sup> The print and quality of paper varies little, although a cursory glance at the paper inside magazines such as *Dangdai getan* and *Dongfang mingxing* reveals fairly rough paper, the kind on which newspapers are printed.

The influence of Hong Kong and Taiwanese popular culture is evident not only in the glossy colour prints gracing the covers of pop/rock publications, but in the pop lyrics (accompanied by cipher notation) as well. There are also popular songs and tunes taken from film and television, Western pop/rock tunes set to new Chinese lyrics and popular patriotic songs. Solo instrumental tunes of well-known Chinese folk songs in harmonized arrangements also appear in staff notation.

The content of these magazines follows a similar formula to pop 'n' rock music magazines in the West such as *Rolling Stone*. These include interesting and informative articles on the pop 'n' rock movement in China and the West, feature stories on pop/rock singers, profiles on songwriters and composers, letters from readers, and gossip columns. *Yinyue tiandi* (World of Music) runs profiles on Western art composers from time to time and *Dangdai getan* has profiles on pop 'n' rock singers called *Mingxing dang'an* (Star Files). *Yinxiang shijie* (Audio Visual World) reviews the latest and hottest albums and singles of the month (with critics choice) and also includes the top ten songs of the month from Taiwan (*Dragon and Tiger Charts*) United Kingdom (*Music Week*) and United States (*Billboard*).

The content of several magazines shows a strong regional flavor. *Qilian gesheng* (Qilian Songs), published in Lanzhou, Gansu Province, includes feature stories and columns such as 'Introducing Gansu Musicians' and 'Gansu Folk Songs'. As another example, *Lingnan yinyue* (Lingnan Music), published in Guangzhou, includes a section on southern Cantonese (*nanyue*) popular songs. The strong regional flavour found in such magazines may represent a conscious attempt by editors and sponsors alike to encourage, promote and preserve indigenous musical traditions. The aforementioned *Qilian gesheng*, for instance, is published and sponsored by the Gansu Branch of the All-China Musicians' Association.

Not all magazines and newspapers focus particularly on pop/rock music. *Dongfang mingxing* (Oriental Stars), as the title suggests, include 'stars' other than pop 'n' rock singers. In one 1994 issue that this writer has seen there are feature stories with track and field stars, film directors and an interview with Jiang Wen and his role in the 21-part serial *A Native of Beijing in New York*, adapted for television from the novel of the same name by Cao Guilin. *Qingnianbao* (Youth Post) runs a column entitled *Wenyi yangtai* (Literature and Arts Balcony) which includes 'newsy' items on pop/rock music and broadcasting, and TV guides invariably carry gossip columns and brief biographical sketches on pop/rock stars.

Obituaries are also found. A July 1993 issue of *Gemi* (Song Fans) carried a brief obituary on Huang Jiagou (pp. 56-57), lead singer of the Hong Kong pop group *Beyond*, who died tragically when he fell from a stage during a recording at Fuji Television Station in Toyko in early June the same year.<sup>3</sup>

<sup>2</sup> See Thomas B. Gold, "Go With Your Feelings: Hong Kong and Taiwan Popular Culture in Greater China," *China Quarterly*, December 1993, no. 136, p. 912.

<sup>3</sup> See also *Yinxiang shijie*, August 1993, pp. 8-9

The list is by no means complete. It should provide a useful supplement to Bell Yung's list of thirty-six music journals published in the ACMR Newsletter, vol. 3, no. 2, Summer 1990. It would be interesting to ascertain the actual number of pop 'n' rock magazines and newspaper format publications, both official and unofficial, currently circulating in the People's Republic as well as readership figures. This, of course, is a fact-finding mission which falls outside the scope of this compilation.

Codes in parenthesis:

W=Weekly

M= Monthly

BM= Bi-Monthly

Q= Quarterly

?=Frequency of publication unknown

### Magazines

*Cikan* 詞刊 [Lyrics] (BM)

Address: Beijing [incomplete information]

*Dangdai getan* 當代歌壇 [Contemporary Music World] (M)

Address: 哈爾濱市南崗區巴陵街94號 <當代歌壇>編輯部, 150001

*Duo leimi* 多味咪 [Doh, Ray, Me] (BM)

Address: Shanghai [incomplete information]

*Fujian gesheng* 福建歌聲 [Fujian Songs] (BM)

Address: Fujian [incomplete information]

*Jiefangjun gequ* 解放軍歌曲 [People's Liberation Army Songs] (M)

Address: Beijing [incomplete information]

*Qilian gesheng* 祁連歌聲 [Qilian Songs] (BM)

Address: 蘭州市東崗西路284號, <祁連歌聲>編輯部, 730000

*Yinxiang shijie* 音像世界 [Audio Visual World] (M)

Address: 上海市衡山路739號, <音像世界>編輯部, 200030

*Xinsheng* 心聲 [Aspirations] (BM)

Address: 南昌市81大道<心聲>歌刊編輯部, 330046

*Lingnan yinyue* 嶺南音樂 [Lingnan Music] (BM)

Address: 廣州市文德路79號<嶺南音樂>編輯部, 510030

*Xiangjiang gesheng* 湘江歌聲 [Xiangjiang Songs] (BM)

Address: 長沙市81西路36號, <湘江歌聲>編輯部

*Qingnian gesheng* 青年歌聲 [Youth Songs] (?)

Address: 鄭州市花園路55號, <青年歌聲>郵購部, 450003

*Jiangsu yinyue* 江蘇音樂 [Jiangsu Music] (M)

Address: 南京寧海路126號, <江蘇音樂>編輯部, 210024

*Tianjin gesheng* 天津歌聲 [Tianjin Songs] (M)

Address: 天津市曲阜道77號, <天津歌聲>編輯部, 300042

*Tongsu gequ* 通俗歌曲 [Popular Songs] (M)

Address: 石家莊市北馬路41號, <通俗歌曲>編輯部, 050071

*Shanghai gesheng* 上海歌聲 [Shanghai Songs] (BM)

Address: 上海市延安西路238號, <上海歌聲>編輯部, 200040

*Beifang yinyue* 北方音樂 [Northern Music] (BM)

Address: 哈爾濱市嵐區躍景街16號, <北方音樂>編輯部, 150006

*Qingchun zhi sheng* 青春之聲 [Voice of Youth] (BM)

Address: Nanjing [incomplete information]

*Qing yinyue* 輕音樂 [Light Music] (BM)

Address: 長春市斯大林大街副111號, <輕音樂>編輯部, 130021

*Dongfang mingxing* 東方明星 [Oriental Stars] (?)

Address: 南京市高雲嶺56號, <東方明星>編輯部, 210009

*Gemi* 歌迷 [Song Fans] (M)

Address: 上海市紹興路74號, <歌迷>編輯部, 200020

*Gequ* 歌曲 [Songs] (M)

Address: 北京市農展館南里10號, <歌曲>編輯部, 100026

*Xinhua yuekan* 新花樂刊 [Xinhua Music Review] (BM)

Address: Guiyang [incomplete information]

*Yinyue shenghuo* 音樂生活 [Music Life] (M)

Address: Shenyang 國外發行: 中國國際圖書貿易總公司 (北京399信箱)

*Yinyue tiandi* 音樂天地 [World of Music] (M)

Address: 西安市文藝路團結坊7號樓, <音樂天地>編輯部, 710054

*Yunling gesheng* 雲嶺歌聲 [Yunling Songs] (BM)

Address: Kunming [incomplete information]

*Miaoling zhi sheng* 苗嶺之聲 [Voice of Miaoling] (BM)

Address: Guiyang [incomplete information]

*Huanghe zhi sheng* 黃河之聲 [Voice of the Yellow River], (BM)

Address: Shanxi 山西 [incomplete information]

*Xibu gesheng* 西部歌聲 [Northwest Songs] (Q)

Address: Gansu [incomplete information]

*Geci yuebao* 歌詞月報 [Lyrics Monthly Paper] (M)

Address: 天津市吉林路振德巷5號, <歌詞月報>編輯部



Newspapers (Selective):

*Qingnianbao* 青年報 [Youth Post]

Address: 上海市東湖路 17 號, 200031

*Zhongguo qingnianbao* 中國青年報 [China Youth Daily] (W)

Address: 北京市海運倉 2 號, 100702

*Guangzhou zhoumo huabao* 廣州周末畫報 [Guangzhou Weekend Pictorial]

Address: 廣州市水陰路 11 號 9 樓, 510075

*Xiju dianyingbao* 戲劇電影報 [Xiju T. V. & Film Paper]

Address: Beijing [incomplete information]

*Xin wutai* 新舞台 [New Stage] (W)

Address: 廣州市文德路 79 號 <新舞台> 編輯部

*Qingnian cankao* 青年參考 [Youth Reference] (W)

Address: 北京市海運倉 2 號, 100702

*Beijing qingnianbao* 北京青年報 [Beijing Youth News] (W)

Address: 北京朝陽門內大街甲 124 號, 100010

*Zhongguo dianshibao* 中國電視報 [China T.V. Weekly] (W)

Address: 北京市海淀區復興路 11 號, <中國電視報> 編輯部, 100859

*Beijing guangbo dianshibao* 北京廣播電視報 [Beijing Broadcasting and TV Weekly] (M)

Address: 北京市復興門外真武廟 2 條 4 號, 100045

\* \* \*

## Association for Chinese Music Research Network ACMR-L List of Subscribers

Compile by Theodore J. Kwok  
University of Hawaii Law Library

To facilitate communication among the Chinese music scholarly community, the Association for Chinese Music Research established an electronic mail discussion group in 1992, named ACMR-L. Below is a list of subscribers as of 28 August 1994. A current listing of subscribers may be retrieved at any time by sending the following message to **listserv@uhccvm.uhcc.hawaii.edu** or **listserv@uhccvm.bitnet**:

review ACMR-L

Those interested in subscribing may do so automatically by sending the following message to **listserv@uhccvm.uhcc.hawaii.edu** or **listserv@uhccvm.bitnet**:

subscribe ACMR-L <your first name your last name>

If you prefer you may send your request (please include your full name with your last name in capital letter, email address, and affiliation in your message) to me at **tedk@uhunix.uhcc.hawaii.edu** or **tedk@uhunix.bitnet**.

### Name List

AGUIAR, Paulo  
ALPHONCE, Bo  
BANU, Antoaneta  
BEECHER, Dominic  
BRABNER, Joyce  
BRACE, Timothy Lane  
BURKE, Lisa Lawson  
CHAN, Chris  
CHEN, Heng-shuen  
CHEN, Wei  
CHENG, Shifa  
CHIEN, Huei-hsiang  
CHIUE, Sheng-jiun  
CHUA, Yap S.  
CHUNG, B. S.  
CHUNG, Chichen  
CIARLILLO, Marjorie Ann  
CORDELL, Tim  
CRAIG, Dale  
DELUCIA, Chris  
DEWOSKIN, Ken  
DING, Shiao-li  
DOERING, Donna

pca@bribge  
boa@sound.music.mcgill.ca  
toto@roearn  
dominic.beecher@ait.co.uk  
ah881@cleveland.freenet.edu  
dptlb@utxdp.dp.utexas.edu  
mburke@rcnvms.rcn.mass.edu  
chan@biochemistry.oxford.ac.uk  
chenhs@ccms.ntu.edu.tw  
r2505029@cc.ntu.edu.tw  
sc1@ra.msstate.edu  
unit205@twnmoe10  
sjchiue@uz.nthu.edu.tw  
ychua@sinkhole.unf.edu  
bsc@promise.sps.mot.com  
muchung@umsvm  
mxc8@po.cwru.edu  
cordell@edinboro.edu  
dacraig@netcom.com  
cdelucia@u.washington.edu  
userk9lx@umichum  
zzding@acc.wuacc.edu  
ddoering@cap.gwu.edu

DREYBLATT, Arnold  
DUJUNCO, Mercedes M.  
EBSCO PUBLISHING  
FARRINGTON, Jim  
GALLOWAY, Bart  
GRAMBERG, Brian  
GRETH, Mary  
GUY, Nancy  
HALL, David  
HEIDE, Kyle  
HOW, Michael  
HSIEH, Francis  
HUANG, Wei Qiang  
HUNG, Janys  
JIN, Ping  
KE, Rezso

KWAN, Kelina  
KWAN, Kenneth  
KWOK, D.  
KWOK, Holly  
KWOK, Theodore  
LAI, Eric  
LAI, Leo  
LAU, Hung-chit  
LEE, Arian  
LEE, Diana  
LI, Ming  
LI, Ping-hui  
LIEBERMAN, Fred  
LIN, Jen Win  
LIN, Mahlet  
LIN, Shu-mei  
LU, Guang  
LU, Tom  
MACLEAN, Jason  
MILBURN, Douglas  
MOLNARNE, I.  
MYERS, John  
NO NAME LISTED  
OSWALT, Nancy  
PENG, Fei  
PILCH, Hartmut  
PROVINE, Rob  
REZSO, Dunai  
RITTER, Cynthia  
RYAN, David  
RYKER, Harrison  
SAMSON, Valerie  
SESSLER, Laurels P.  
SHIAU, Wen-yuan  
SLOVENZ-LOW, Madeline

eli@uropax.contrib.de  
dujunco@max.u.washington.edu  
epublish@world.std.com  
jfarrington@wesleyan  
arjbg@umsvm  
u211414@hnykun11  
mvgreth@uga  
nagst4@vms.cis.pitt.edu  
sasdmh@unx.sas.com  
etkyle@twnas886  
mike.how@fi.gs.com  
mjhsieh@uz.nthu.edu.tw  
wkn@engin.umich.edu  
bis02@twntku10  
jinp@ucbeh  
rezsoe.dunai@ruba.rz.ruhr-uni-bochum.dbp.de  
kkhkwan@hkucc  
ckkwan@acsu.buffalo.edu  
dkwok@uhunix  
kwok@uhunix.uhcc.hawaii.edu  
tedk@uhunix.uhcc.hawaii.edu  
elai@iurose  
leokklai@cs.ust.hk  
lau@bobcat.ent.ohiou.edu  
lee@angel.phy.ncu.edu.tw  
lee@fordmulc  
fuali@wam.umd.edu  
p\_guan@upr1.upr.clu.edu  
gagaku@cats.ucsc.edu  
n4682114@sparc21.cc.ncku.edu.tw  
r0305004@ccms.ntu.edu.tw  
sml@ksuvm  
glu@kentvm  
u2110238@sparc20.ncu.edu.tw  
x92hba@essex.stfx.ca  
dmilburn@milburn.com  
molnarne@huklte51  
john@abel.simons-rock.edu  
r1103006@ccms.ntu.edu.tw  
nancy@mentor.cc.purdue.edu  
pengf@mcmail.cis.mcmaster.ca  
ucc02aa@sunmail.lrz-muenchen.de  
r.c.provine@durham.ac.uk  
rdunai@huklte51  
u6545330@nmsuvm1  
dr0162@access.digex.net  
b091777@cucsc  
samson@netcom.com  
sessler@spot.colorado.edu  
slshiau@cc.nctu.edu.tw  
slvnlwm@nyuacf

SONDHEIM, Alan  
 STOCK, Jonathan  
 TRIMILLOS, Ric  
 TSAO, P. Y.  
 TSUI, Ying-fai  
 VARGOVA, Iveta  
 WANG, Changzheng  
 WANG, Zheng  
 WEI, Li  
 WHITE, Alvin  
 WITZLEBEN, Lawrence  
 WOLPERT, Rembrandt  
 WONG, Maurice K.  
 WU, Ben  
 WU, Te-her  
 WU, Walter  
 XU, J.  
 YANG, Mu  
 YIH, Juang Horng  
 YOUTHER, Mick  
 YOUTZ, Greg  
 YU, Kuo-ming  
 YU, Sixia  
 YUNG, Bell

sondheim@newschool.edu  
 j.p.j.stock@durham.ac.uk  
 rtrimil@uhunix.uhcc.hawaii.edu  
 b102766@vax.csc.cuhk.hk  
 tsui@vms.cis.pitt.edu  
 vargova@svfnov.tuke.sk  
 wang@orpla.rvh.mcgill.ca  
 wang@icsd5.tj.chiba-u.ac.jp  
 lwei@rollins  
 alvin@netcom.com  
 b094755@cucsc  
 wolpert@alf.let.uva.nl  
 mwong@rad.verbex.com  
 bxwst1@vms.cis.pitt.edu  
 dreamy.bbs@csie.nctu.edu.tw  
 u78867@hyd003.hyd.ncku.edu.tw  
 j0xu0001@ulkyvm.louisville.edu  
 mu.yang@arts.monash.edu.au  
 n5881109@dec5.ncku.edu.tw  
 yoder@siucvmb  
 youtz\_g@salt.plu.edu  
 kmyu@uz.nthu.edu.tw  
 yu@eati2.una.ac.at  
 byun@vms.cis.pitt.edu

### Network List

john@abel.simons-rock.edu  
 zzding@acc.wuacc.edu  
 dr0162@access.digex.net  
 ckkwan@acsu.buffalo.edu  
 dominic.beecher@ait.co.uk  
 wolpert@alf.let.uva.nl  
 lee@angel.phy.ncu.edu.tw  
 mu.yang@arts.monash.edu.au  
 chan@biochemistry.oxford.ac.uk  
 lau@bobcat.ent.ohiou.edu  
 pca@bribge  
 ddoering@cap.gwu.edu  
 gagaku@cats.ucsc.edu  
 slshiaou@cc.nctu.edu.tw  
 r2505029@cc.ntu.edu.tw  
 chenhs@ccms.ntu.edu.tw  
 r0305004@ccms.ntu.edu.tw  
 r1103006@ccms.ntu.edu.tw  
 ah881@cleveland.freenet.edu  
 leokklai@cs.ust.hk  
 dreamy.bbs@csie.nctu.edu.tw  
 b091777@cucsc  
 b094755@cucsc  
 n5881109@dec5.ncku.edu.tw

MYERS, John  
 DING, Shiao-li  
 RYAN, David  
 KWAN, Kenneth  
 BEECHER, Dominic  
 WOLPERT, Rembrandt  
 LEE, Arian  
 YANG, Mu  
 CHAN, Chris  
 LAU, Hung-chit  
 AGUIAR, Paulo  
 DOERING, Donna  
 LIEBERMAN, Fred  
 SHIAU, Wen-yuan  
 CHEN, Wei  
 CHEN, Heng-shuen  
 LIN, Mahlet  
 NO NAME LISTED  
 BRABNER, Joyce  
 LAI, Leo  
 WU, Te-her  
 RYKER, Harrison  
 WITZLEBEN, Lawrence  
 YIH, Juang Horng

j.p.j.stock@durham.ac.uk  
 r.c.provine@durham.ac.uk  
 yu@eati2.una.ac.at  
 cordell@edinboro.edu  
 wkn@engin.umich.edu  
 x92hba@essex.stfx.ca  
 mike.how@fi.gs.com  
 lee@fordmulc  
 kkhkwan@hkucc  
 u211414@hnykun11  
 molnarne@huklte51  
 rdunai@huklte51  
 u78867@hyd003.hyd.ncku.edu.tw  
 wang@icsd5.tj.chiba-u.ac.jp  
 elai@iurose  
 glu@kentvm  
 sml@ksuvm  
 dujunco@max.u.washington.edu  
 pengf@mcmail.cis.mcmaster.ca  
 nancy@mentor.cc.purdue.edu  
 dmilburn@milburn.com  
 alvin@netcom.com  
 dacraig@netcom.com  
 samson@netcom.com  
 sondheim@newschool.edu  
 u6545330@nmsuvm1  
 slvnzlw@nyuacf  
 wang@orpla.rvh.mcgill.ca  
 mxc8@po.cwru.edu  
 bsc@promise.sps.mot.com  
 scl@ra.msstate.edu  
 mwong@rad.verbex.com  
 mburke@rcnvms.rcn.mass.edu  
 toto@roearn  
 lwei@rollins  
 rezsoe.dunai@ruba.rz.ruhr-uni-bochum.dbp.de  
 youtz\_g@salt.plu.edu  
 ychua@sinkhole.unf.edu  
 yoder@siucvmb  
 boa@sound.music.mcgill.ca  
 u2110238@sparc20.ncu.edu.tw  
 n4682114@sparc21.cc.ncku.edu.tw  
 sessler@spot.colorado.edu  
 ucc02aa@sunmail.lrz-muenchen.de  
 vargova@svfnov.tuke.sk  
 etkyle@twnas886  
 unit205@twnmoe10  
 bis02@twntku10  
 cdelucia@u.washington.edu  
 jinp@ucbeh  
 mvgreth@uga  
 dkwok@uhunix  
 STOCK, Jonathan  
 PROVINE, Rob  
 YU, Sixia  
 CORDELL, Tim  
 HUANG, Wei Qiang  
 MACLEAN, Jason  
 HOW, Michael  
 LEE, Diana  
 KWAN, Kelina  
 GRAMBERG, Brian  
 MOLNARNE, I.  
 REZSO, Dunai  
 WU, Walter  
 WANG, Zheng  
 LAI, Eric  
 LU, Guang  
 LIN, Shu-mei  
 DUJUNCO, Mercedes M.  
 PENG, Fei  
 OSWALT, Nancy  
 MILBURN, Douglas  
 WHITE, Alvin  
 CRAIG, Dale  
 SAMSON, Valerie  
 SONDHEIM, Alan  
 RITTER, Cynthia  
 SLOVENZ-LOW, Madeline  
 WANG, Changzheng  
 CIARLILLO, Marjorie Ann  
 CHUNG, B. S.  
 CHENG, Shifa  
 WONG, Maurice K.  
 BURKE, Lisa Lawson  
 BANU, Antoaneta  
 WEI, Li  
 KE, Rezso  
 YOUTZ, Greg  
 CHUA, Yap S.  
 YOUTHER, Mick  
 ALPHONCE, Bo  
 LU, Tom  
 LIN, Jen Win  
 SESSLER, Laurels P.  
 PILCH, Hartmut  
 VARGOVA, Iveta  
 HEIDE, Kyle  
 CHIEN, Huei-hsiang  
 HUNG, Janys  
 DELUCIA, Chris  
 JIN, Ping  
 GRETH, Mary  
 KWOK, D.



kwok@uhunix.uhcc.hawaii.edu  
rtrimil@uhunix.uhcc.hawaii.edu  
tedk@uhunix.uhcc.hawaii.edu  
j0xu0001@ulkyvm.louisville.edu  
userk9lx@umichum  
arjbg@umsvm  
muchung@umsvm  
sasdmh@unx.sas.com  
p\_guan@upr1.upr.clu.edu  
eli@uropax.contrib.de  
dptlb@utxdp.dp.utexas.edu  
kmyu@uz.nthu.edu.tw  
mjhsieh@uz.nthu.edu.tw  
sjchiue@uz.nthu.edu.tw  
b102766@vax.csc.cuhk.hk  
bxwst1@vms.cis.pitt.edu  
byun@vms.cis.pitt.edu  
nagst4@vms.cis.pitt.edu  
tsui@vms.cis.pitt.edu  
fuali@wam.umd.edu  
jfarrington@wesleyan  
epublish@world.std.com

KWOK, Holly  
TRIMILLOS, Ric  
KWOK, Theodore  
XU, J.  
DEWOSKIN, Ken  
GALLOWAY, Bart  
CHUNG, Chichen  
HALL, David  
LI, Ping-hui  
DREYBLATT, Arnold  
BRACE, Timothy Lane  
YU, Kuo-ming  
HSIEH, Francis  
CHIUE, Sheng-jiun  
TSAO, P. Y.  
WU, Ben  
YUNG, Bell  
GUY, Nancy  
TSUI, Ying-fai  
LI, Ming  
FARRINGTON, Jim  
EBSCO PUBLISHING

\* \* \*